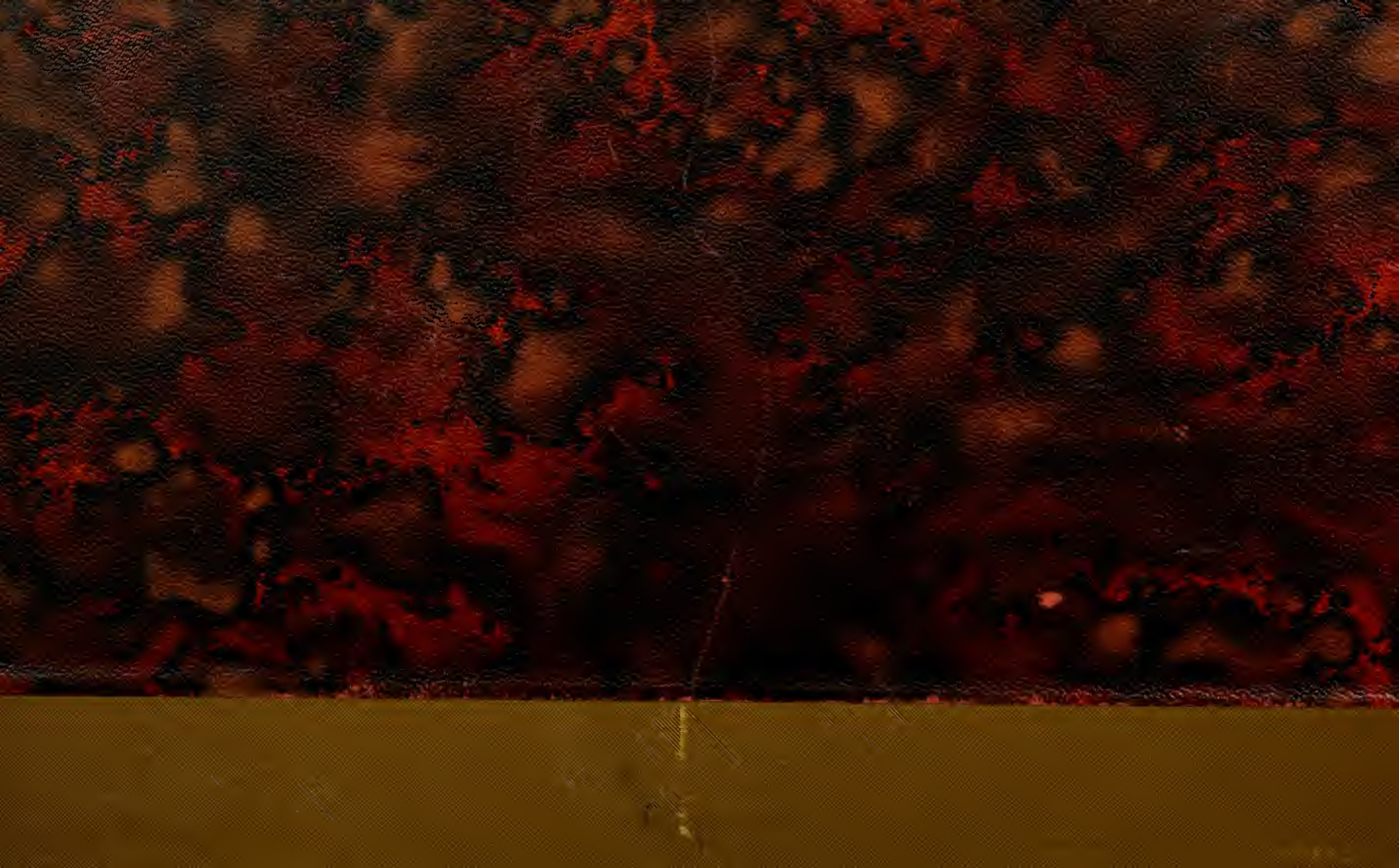

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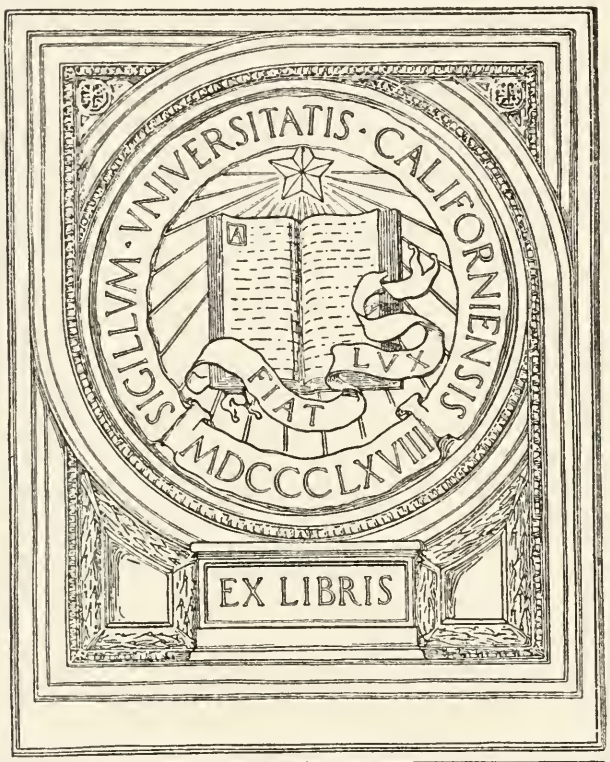

WILLIAM SHAKESPEARE

# PROSODY AND TEXT

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AN ESSAY IN CRITICISM, BEING AN INTRODUCTION TO A BETTER EDITING AND A MORE ADEQUATE APPRECIATION OF THE WORKS OF THE ELIZABETHAN POETS

BY

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# ABBREVIATIONS; EDITIONS USED.

Century = The Century Dictionary.

D. O. E. P. E. H. = Dodsley's Old English Plays, Editio Hazlitt.

Ed. = Editio.

E. H. = Editio Hazlitt.

F. = Folio. Used with reference to Shakespeare's works, "F." always denotes the *first* Folio of 1623. References to any of the later Folios are in every case expressly marked as such in the text.

Murray = A New English Dictionary on Historical Principles, edited by Dr. James A. H. Murray.

p. = page.

Q. = Quarto; by which always the *first* Quarto is meant, to the exclusion of the surreptitious Quartos. (Thus, in the case of Hamlet, for instance, Q. denotes the second Quarto of the year 1604).

Q. S. = Surreptitious Quarto, by which are meant the first Quartos of II H 6., III H 6., R. & J., H 5., Wives, and Ham.

R. A. = Arber's Reprint.

R. N. Shak. S. = Reprint of the New Shakespeare Society.

R. S. S. = Reprint of the Spenser Society.

Trans. = Transactions.

The references to Ben Jonson are to a copy of his first Folio of 1615 in the Royal Library at the Hague, this volume being indicated by i; or to a copy of the second volume of the second Folio, also at the Hague. Since the volume last mentioned has no continuous paging, quotations from it in our text are always accompanied by the title of the play or the work cited from.

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The references to Edmund Spenser are to the reprints of the Spenser Society. As a rule, the peculiar line-numbering used in these reprints in the case of the F. Q. (The Fairie Queene), may be reduced to the more usual line-numbering as found in the Globe Edition for instance, by subtracting 5 from the last number in our references, and dividing the remainder by 9; the quotient + 1 then gives the number of the stanza, and the remainder of the division the number of the line in it.

As regards Gorboduc, we have made use of the edition in Karl Vollmöller's Englische Sprach- und Literaturdenkmale des 16., 17. und 18. Jahrhunderts, by Miss L. Toulmin Smith. Heilbronn, 1883.

The quotations from the remaining old texts, not marked as reprints, are from copies in the British Museum.

In all our quotations from old texts we have made it a rule to substitute *v* for the old *u*, wherever the latter represents the modern *v*. We have besides normalised the numerous cases of italicisation and "capitalization" in the old texts, because their retention might unduly direct the reader's attention to things immaterial to our purpose. With these exceptions we have to the best of our ability conscientiously reproduced all the letters and signs of the printed texts. Here and there, however, an old *i* may, accidentally and against our will, have been replaced by by the modern *j*.

Unless the reverse is expressly stated, all our references to Shakespeare's works are to the division in acts and scenes and the line-numbering of the Globe Edition, 1895.

For the titles of the plays and poems the following abbreviations are employed:

*A. & C.* = The Tragedie of Anthonie, and Cleopatra.
*Ado* = Much adoe about Nothing.
*As* = As you Like it.
*A. W.* = All's Well, that Ends Well.
*Comp.* = A Lovers Complaint.
*Cor.* = The Tragedie of Coriolanus.
*Cym.* = The Tragedie of Cymbeline.
*Errors* = The Comedie of Errors.
*Gent.* = The two Gentlemen of Verona.
*Ham.* = The Tragedie of Hamlet, Prince of Denmarke.

I *H* 4. = The History of Henrie the Fourth; With the battell at Shrewsburie, betweene the King and Lord Henry Percy, surnamed Henrie Hotspur of the North. With the humorous conceits of Sir Iohn Falstaffe.

II *H* 4. = The second part of Henrie the fourth, continuing to his death, and coronation of Henrie the fift. With the humours of sir Iohn Falstaffe, and swaggering Pistoll.

*H* 5. = The Life of Henry the Fift.

I *H* 6. = The first Part of Henry the Sixt.

II *H* 6. = The second Part of Henry the Sixt, with the death of the Good Duke Humfrey.

III *H* 6. = The third Part of Henry the Sixt, with the death of the Duke of Yorke.

*H* 8. = The Famous History of the Life of King Henry the Eight.

*J. C.* = The Tragedie of Julius Cæsar.

*John* = The life and death of King John.

*Lear* = The Tragedie of King Lear.

*L. L. L.* = Loves Labour's lost.

*Lucr.* = The Rape of Lucrece.

*Mac.* = The Tragedie of Macbeth.

*M. for M.* = Measure for Measure.

*M. of V.* = The Merchant of Venice.

*M. N. D.* = A Midsommer Nights Dreame.

*O.* = The Tragedie of Othello, the Moore of Venice.

*Per.* = Pericles, Prince of Tyre.

*Phoenix* = The Phoenix and the Turtle.

*Pilgr.* = The Passionate Pilgrime.

*R* 2. = The Tragedie of King Richard the second.

*R* 3. = The Tragedy of King Richard the third.

*R. & J.* = The Tragedie of Romeo and Juliet.

*Shrew* = The Taming of the Shrew.

*Sonn.* = Shakespeares Sonnets.

*T. A.* = The Tragedie of Titus Andronicus.

*T. & C.* = The Famous Historie of Troylus and Cresseid.

*Tim.* = The Life of Timon of Athens.

*Tp.* = The Tempest.

*Tw. N.* = Twelfe Night, or, What you will.

*Venus* = Venus and Adonis.

*W. T.* = The Winters Tale.

# I

# PROSODY

Speaking technically, the rhythmical arrangement of syllables is the sole essential principle that determines the outward character of poetry as compared with prose.

Every rhythmical system involves a certain regularity of recurrence. This regularity is not necessarily absolute; it is often modified by definite rules, of whose existence poets as well as lovers of poetry are quite aware, although it does not follow that either the poet or his admirer must be able to formulate them in exact terms.

Before, however, we proceed to explain the laws of rhythm, we shall have to treat of *syllables*, *accents*, and *verse-pauses*.

A syllable is a word or a part of a word, uttered by a single effort of the voice.

There would be no difficulty if every word consisted of a fixed number of syllables. But many words vary the number of their syllables to suit the whim of the speaker, the rhythm of the poet, or, may be, the general practice of a later time.

The variations in the number of pronounced syllables in

Elizabethan verse, as compared with the standard pronunciation of Victorian English, fall under three heads:

I. A word may get an additional syllable;

II. A word may lose a syllable;

III. Two adjoining syllables, belonging to different words, may coalesce into one syllable.

# CHAPTER I

## ADDITIONAL SYLLABLES

---

An additional syllable is found in Shakespeare's verse in the following cases:

1). There are a few cases of syllabic -(*e*)*s*, as the termination of the genit. sing., and of the plural, of words not ending in a hissing sound.

Examples of the gen. sing.:

| | | |
|---|---|---|
| Bertramës *A. W.* i, 1, 94. | mannës *Cor.* i, 9, 83. | ropës *Errors* iv, 1, 98. |
| Diomedës *T. & C.* iv, 2, 67. | moonës *M. N. D.* ii, 1, 7. | Vulcanës *T. A.* ii, 1, 89. |
| Goddës I *H* 6. i, 2, 102. | nightës *M. N. D.* iv, 1, 100. | whalës *L. L. L.* v, 2, 332. |
| knavës II *H* 6. ii, 3, 94. | | |

Examples from other writers in verse:

Round about the Brides-stake.
*Ben Jonson*, ii, Underwood, p. 278.

That he vouchsafe, even for his Christes sake,
(e'en) *Gascoigne*, The Steele Glas, 876.

The nightes chair the stars about doth bring.
*Surrey*, Ed. Nott, vol. i, p. 20.

Is lightly stricken with some stones throw;
*Spenser*, F. Q. v, 1, 192.

You know my mind. Come, Ile to Turfe's house,
*Ben Jonson*, ii, Tub, p. 100.

And eke through feare as white as whales bone:
*Spenser*, F. Q. iii, 1, 136.

Innumerable corruptions, which at various periods have been allowed to vitiate the text of Shakespeare's works, are directly traceable to the somewhat surprising fact that all Shakespearian editors have been ignorant of nearly every rule of prosody. We shall clearly enough show this in the sequel, but, while on the subject of prosody, cannot go out of our way to point this out in each individual case. Still,

in order to convince the reader at the very outset of the importance of these rules, we shall here illustrate the said ignorance by instancing three obvious examples of it.

The textus receptus of M. of V. ii, 5, 43:

> Will be worth a Jewess' eye

simply originates in a mistake of Pope's. The oldest text rightly reads *Fewes*, i. e. the dissyllabic gen. sing. of *Few*. The word *Fewess* does not occur in Shakespeare, as is proved by M. of V. ii, 3, 11, and ii, 6, 51. The same may be said of the modern *heiress*, for which Shakespeare invariably uses *heir*. Nor is this feminine use of *Few* in any way peculiar to Shakespeare only. The scholarly Ben Jonson, for instance, has in Volpone (i, p. 462):

> *Corv.* Has he children?
> *Mos.* Bastards,
> Some dozen [1], or more, that he begot on beggers,
> Gipseys, and Jewes, and black-moores, when he was [2] drunke.

And Arthur Golding has in his translation of Ovid's Metamorphoses, Editio 1587, p. 66:

> And so did bastard Astrey too, whose mother was a Jew:

The Globe edition has the following arrangement of *Mac.* ii, 3, 108—111:

> So were their daggers, which unwiped we found
> Upon their pillows:
> They stared, and were distracted; no man's life
> Was to be trusted with them.

This unlucky breaking-up of the lines is one of Steevens's mistakes. The First Folio rightly gives the lines thus:

> So were their Daggers, which unwip'd, we found
> Upon their Pillowes [3]: they star'd, and were distracted,
> No mans Life was to be trusted with them.

If Steevens had printed *mannës* instead of *mans*, no such disarrangement would have been necessary.

> Why so: now have I done a good daies work.

is the Folio-reading of R 3. ii, 1, 1, followed, we believe, by all modern Editors.

---

[1] Read *doz'*. [2] Read *h'was*. [3] Read *pill's*.

But the older Quarto of 1597 has:

So, now I have done a good daies worke,

Whence this change in the Folio?

We feel sure that it has been introduced by some editor who, finding himself unable to scan the line, tried to set the metre right according to some system of his own. The "correction" cannot have been made by Shakespeare himself, who, as shown by the instances cited from *Mac.* and *Cor.*, used syllabic *-es* also in his later plays; the less so, since the Folio-reading must sound decidedly weaker than the Quarto one, at least to such as know how to read the latter. "So" would seem to be Shakespeare's; "why so" somebody else's.

Examples of the plural:

daiës III *H* 6. ii, 5, 38.
eyës *T.&C.* i, 3, 366 [1].
husbandës III *H* 6. v, 6, 41.
roës *L. L. L.* v, 2, 309.
saintës *R* 3. iv, 4, 75 (roaër).
thousandës *Mac.* iv, 3, 44.

Examples from other writers in verse:

Then up he tooke her twixt his armes twaine,
*Spenser*, F. Q. vi, 3, 252.
That the bright glister of their beames cleare
*Spenser*, F. Q. iii, 1, 292.
How's the moone, now? Eight, nine, ten dayes hence
*Ben Jonson*, i. p. 639.
Be your eyes, yet, Moone-proofe?
*Ben Jonson*, i, p. 979.
Likewise unequall were her handes twaine,
*Spenser*, F. Q. iv, 1, 258.
Like as a flowre, whose silken leaves small,
*Spenser*, F. Q. vi, 2, 318.

The following examples furnish additional evidence that the *-es* of the gen. plur. may also constitute a syllable by itself:

These dukes power can hardlie well appease
*Sackville*, Gorboduc, 1500.
The worldes spie, all ages observer,
All mens feare, fewe mens flatterer.
*Th. Bastard*, Chrestoleros, ii, 1, 9 & 10.

---

1 For both our honour and our shame in this
Are dogg'd with two strange followers.
*Nest.* I see
Them not with my old eyës: what are they?

The plural form *aches*, Tp. i, 2, 370; Tim. i, 1, 257, and v, 1, 202 is always dissyllabic, in accordance with the old pronunciation *aitches*; cf. Ado iii, 4, 56.

The additional syllable just discussed is a well-known archaism, which, however, was not, as has been pretty generally assumed, an archaism already in Shakespeare's time. In proof of this we may cite the following from *Logonomia Anglica. Qua gentis sermo Facilius addiscitur. Conscripta ab Alexandro Gil Paulinæ scholæ Magistro Primario. Londini Excudit Johannes Beale 1619*:

> Dicitur in binas separare Diaeresis unam.
> Ut Sp. *Wundes*, *kloudes*, *handes*; pro *wundz*, *kloudz*, *handz*. Huic cognata est.

The authority of Gil, the well-kown head-master of St. Paul's School in Milton's schooldays, is above suspicion.

In Shakespeare's time, then, the old full plural forms were in use by the side of the syncopated ones, whereas in our day only the shorter forms are employed, except of course in the case of words ending in a hissing sound.

We would here draw attention to the word *noise* which occurs in Elizabethan poetry as a dissyllable, though we have not up to now found it as such in Shakespeare's works. Both the metre, and the spelling of the word in the following line prove that the word must have been pronounced in two syllables:

> And quiver loaste: great noyese makes with violence sent out
> *J. Heywood*, Herc. furens, R. S. S., p. 34.

We have, besides, found it in other poets as a dissyllable. The explanation we take to be as follows. As we shall see further on, the pronunciation of final *s* was optional. If, therefore, *noise* could be sounded *noy*, the plural of the word might become *noy-es*, so that we should have a simple case of confusion between the regular singular also ending in *s*, and the plural formed in the way just described. A similar confusion has given rise to the cumulative plurals, such as *fisteses*, *posteses*, *clawses*, *pawses*, which are still in great favour with vulgar speakers.

2). The ending *-(e)st* of the 2nd p. sing. pres. of verbs not ending in *-le* or in a hissing sound, is sometimes syllabic.

Examples:

aimest II *H* 6. ii, 4, 58.
comest *R* 2. i, 3, 33.
fightest I *H* 6. i, 2, 105.
laughest I *H* 6. ii, 3, 44.
lookest I *H* 6. i, 1, 38.
meanest II *H* 6. v, 1, 14.
o'rmasterest *John* ii, 1, 109.
ridest *L. L. L.* iv, 3, 35.
standest *L. L. L.* iv, 1, 91.
threatest II *H* 6. i, 4, 51.

This archaism hardly requires illustration by examples from other poets, since — as a rule — it is clearly shown by the presence of the *e*, which otherwise is dropped. In the same way, in the case of the termination *-eth* the mode of printing clearly shows the cases in which the *-eth* of the 3rd pers. sing. counts as an additional syllable.

3). The verbal ending *-ed*, in the case of verbs whose infinitive does not end in *-d* or *-t*, often constitutes a separate syllable.

This lengthening is also frequently met with in modern poetry, but we now call it a poetical licence, whereas formerly this *-ed*-ending was a legitimate syllable, which in many cases was much more distinctly sounded than other syllables of the word of which it formed part. It is easy enough to prove this from Elizabethan verse. In *Venus* 68, for instance,

> So fasten'd in her arms Adonis lies;

the genuine reading of the first Q. is *fastned*. This means that in Shakespeare's time the *-ed*-syllable was more distinctly sounded than the preceding *-en*-syllable, and that accordingly it was the *-en*-syllable — and not the *-ed* one — that was syncopated by the poet. Hundreds of similar examples might be adduced, but the matter is placed in a still stronger light by such instances as exhibit an *-ed*-syllable rhyming with another word, *e. g.* with *dead* in Sonn. 31, 4:

> And all those friends which I thought buriëd.

The line just quoted may at the same time serve to exemplify the rule that in the majority of cases the additional syllable is found at the verse-end.

4). Certain words in which *l* is preceded by another consonant, are sometimes to be pronounced with an obscure vowel-sound (identical with that of the second syllable of *fennel*) between these two consonants. In Elizabethan spelling this additional syllable is often marked by an intercalary *e*, as in *dazzeled, ruffeling*, etc., a practice that might with advantage be followed by Shakespearian editors in the cases referred to:

Examples:

assembely *Ado* v, 4, 34.
dazzeled *Gent.* ii, 4, 210.
disabeled *Sonn.* 66, 8.
dissembelers *R. & J.* iii, 2, 87.
embatteled *John* iv, 2, 200.
enfeebeled I *H* 6. I, 4, 69.
fiddeler *Shrew* ii, 1, 158.
handeling II *H* 4. iv, 1, 161.
humbeler I *H* 6. iii, 1, 56.
juggeler *M. N. D.* iii, 2, 282.
juggeling I *H* 6. v, 4, 68.
nobeler *Cor.* iii, 2, 6.
nobely *Lear* v, 1, 28.
redoubeled *R* 2. i, 3, 80.
resembeleth *Gent.* i, 3, 84.
sembelance *Errors* v, 1, 358.
tackelings III *H* 6. v, 4, 18.
tickeling *Ado* iii, 1, 80.
unmingeled *T. & C.* i, 3, 30.
woreld *Cor.* v, 3, 125.
wresteler *As* ii, 2, 13.

Examples from other writers:

A Diadem once dazeling the eye,
*Drayton*, Heroic. Epistles, R. S. S. p. 364.
Are woonted in such wretched case, discomfortably,
*Ar. Golding*, Metamorph. 1587, p. 22.
May lay their haire out, or weare doublets:
*Ben Jonson*, i, p. 638.
(prose) ..... and after was slainte by the Errell of Arundell in the battell.
*Dr. Forman*'s Book of Plays, Trans. N. Shak. S. 1875—76, p. 415.
To thinke how she through guylefull handeling,
*Spenser*, F. Q. i, 3, 18.
Or strike, or hurle, round in warelike gyre;
*Spenser*, F. Q. ii, 5, 75.
Said: While that others idely do serve the god of wine,
*Ar. Golding*, Metamorph. 1587, p. 51 bis.
That as a Zone the waste ingirdled,
*Drayton*, Barrons Warres, vi, 32, 4.
Or like a Gipsen, or a Iuggeler,
*Spenser*, Moth. Hubberds Tale, 86.
Himselfe, each day, more nobly, then other:
*Ben Jonson*, i, p. 362.
The din resouned, with rattling of arms.
(resoun'd) *Surrey*, Aeneid ii, 383.
Now differ'd not from Delphick riddling.
*Ben Jonson*, ii, Horace, p. 15.
Which when in vaine he tryde with struggeling.
*Spenser*, F. Q. i, 11, 352.
Which Guyons senses softly tickeled,
*Spenser*, F. Q. ii, 12, 300.
Whom (though uncrowned tituled fift Edward) reft his mother,
*W. Warner*, Albions Engl. 1592, p. 143.

The whiles sweet Zephirus lowd whisteled
*Spenser*, F. Q. ii, 12, 298.
With that vaine world, till, as 'twas 'prov'd, after,
*Ben Jonson*, ii, Mag. Lady, p. 14.

There can hardly be any doubt that in all the above instances we have to do with archaisms. In our time the conjugational forms of the verbs in *-le* — which termination might just as correctly be, and actually *is* sometimes, spelt *-el* — are invariably syncopated, and this is the whole mystery of the additional syllable in this case.

Whether we are to write *noble* or *nobel,* is a matter of pure convention. If we were now accustomed to see the word written *nobel,* no one would be surprised at hearing the adverb *nobely* pronounced in three syllables. And since Elizabethan printers had by no means generally agreed to spell words of this class in the way they are spelt now, we must not think it strange to find such words as *nobly* and *entitled* syncopated in print in the manner following:

A Begger's nob'ly borne, all men will yeeld,
*J. Taylor*, F. 1630, p. 109.
Entit'led by the name of Yorke and Lancaster;
*Drayton*, The Poly-Olbion, R. S. S. p. 391.

5). In certain words the letter *r* may constitute a syllable by itself.

Examples:

bretheren *T. A.* i, 1, 89.
childeren *Errors* v, 1, 360.
conterary I *H* 6. v, 5, 64.
countery *Tw. N.* i, 2, 21.
desier *Cym.* i, 3, 38.
dooer *T. A.* i, 1, 288.
emperess *T. A.* i, 1, 320.
enterance *R. & J.* i, 4, 8.
fier *Tp.* i, 2, 5.
fouerth II *H* 6. ii, 2, 55.
frusterate *A. & C.* v, 1, 2.
hier *Errors* iv, 1, 95.
hower *Sonn.* 5, 1.
Humphery II *H* 6. i, 1, 162.
inquier *Shrew* i, 2, 166.
Ierland II *H* 6. i, 1, 194.
ouer *Errors* i, 1, 39.
ouers *W. T.* ii, 1, 170.
prayer *Wives* v, 5, 54.
rememberance *W. T.* iv, 4, 76.
retier *A. & C.* iv, 4, 35.
sier *A. W.* ii, 3, 142.
sower *Errors* v, 1, 45.
thierd I *H* 6. i, 1, 76.
thorough *L. L. L.* ii, 1, 235.
youer *Cym.* i, 3, 38.

The pronunciation *Hennery* for *Henry*, although assumed by many, does not in our opinion occur in Shakespeare's works.

Examples from other authors:

No Mistris, sir, my name is Awdrey.
*Ben Jonson*, ii, Tub, p. 74.
He called aier darknes: for the aire by kynd is darke
*Ar. Golding*, Metamorph. 1587, Dedic. Epistle.

Can the dam'd windfals of base baudery,
*J. Taylor*, F. 1630, R. S. S., p. 507.
Franciscus by his bretheren, | Homer by bookes he wraught.
*Tim. Kendall*, Flowers of Epigr. R. S. S. p. 163.
Then brought before the Memphians, and the men
That dwelt at Zant, the faint-breath'd childeren,
*Sylvester*, F. 1621, p. 257.
In quarrell of thy Hercules the worlde conspier shall.
*J. Studley*, Herc. Oetaeus, R. S. S. p. 394.
Vouchsafe to deck the same with Cyparesse;
*Spenser*, Daphnaida, 529.
I could desire, Fathers, to be found
*Ben Jonson*, i, p. 732. (Cat. iv, 209).
And every one that is desirous
(ev'ry) *Gascoigne*, Ed. Hazlitt, i, p. 347.
Let coales devower Hercules, let fyer fry his blould.
*J. Studley*, Herc. Oetaeus, R. S. S. p. 428.
Divine Elisa, sacred Emperesse:
*Spenser*, The Teares of the Muses, 579.
T'attempt th'empire of the heavens hight,
*Spenser*, F. Q. vii, 6, 73.
Those keyes, and made himselfe free enterance.
*Spenser*, F. Q. i, 8, 309.
The joyous Nymphes and lightfoote Faeries
*Spenser*, The Teares of the Muses, 31.
For feare to this wicked deede? O coward, peasant slave,
*J. Studley*, Herc. Oetaeus, R. S. S. p. 435.
No foote to foe. The flashing fier flies
*Spenser*, F. Q. i, 2, 156.
But Aire turne Water, Earth may Fierize;
*Sylvester*, F. 1621, p. 24.
On the same flooer.
*Fit.* We shall be your servants.
*Ben Jonson*, ii, Newes, p. 17.
betweene them foure, three to one, A cruell fight began.
*W. Warner*, Albions Engl. 1592, p. 31.
And so disrankt great Bullens Godferey
*J. Davies* in Sylvester's F. 1621, p. 651.
Where so the heavens shall lend me harborough:
(heav's) *Gascoigne*, Ed. Hazlitt, i, p. 344.
My braine (me thinkes) is like an houre-glasse,
*Ben Jonson*, i, p. 35.
The title of the good Duke Humfrey?
*Drayton*, Heroic. Epistles, R. S. S. p. 269.
Two hundered yeares Terah was alive,
And Abr'ham liv'd one hundred seventy five.
*J. Taylor*, The Old, Old, Very Old Man, p. 25.
Had left it to be' enquir'd, what Rome was.
*Ben Jonson*, i, p. 762 (Cat. v, 639).
Albania, Gascoyne, Cambria, Ireland?
*Drayton*, Heroic. Epistles, R. S. S. p. 204.
About a thirtie yeares and five did Leir rule this Land
*W. Warner*, Albions Engl. 1592, p. 58.
And lovely Joseph, having had by this
A view of his faire Lady-Misterisse;
*Sylvester*, F. 1621, p. 819.
Their warlike handes in practise put, and Oers learne to move:
*J. Studley*, Agamemnon, R. S. S. p. 305.

But ours the most ignorant. What now?
*Ben Jonson*, i, p. 628.
Of discontent; or that these prayers bee
*Ben Jonson*, i, p. 840. (Forest XV).
Will still be iust and pure in his vowes.
*G. Peele*, David and Bethsabe, 1599, p. 34.
O for a Quire of these voices, now,
*Ben Jonson*, ii, Tub, p. 71.
H'Incallendred to Fames rememberance:
*Anth. Copley*, A Fig for Fortune, R. S. S. p. 87.
And much lament those perfumd Gloves, which yeeld such sower taste;
*Gascoigne*, Ed. Hazlitt, i, p. 90.
The squire and the gentleman they leave the countrye quite;
*Gascoigne*, Ed. Hazlitt, i, p. 74.
Is found, but mine is gasht and hakt and stricken thorrow quite
*Ar. Golding*, Metamorph. 1587, p. 161 bis.
This good shalt thou learne, with thy ryding about:
the prises of thinges, all the yere thoroughout.
*Th. Tusser*, Husbandrie, 12, 1 & 2.
But onely vented up her umbriere,
*Spenser*, F. Q. iii, 1, 382.
When Mars and Venus playing false his wier Net did catch.
*W. Warner*, Albions Engl. 1592, p. 135.
Hee is of your bringing, and may stay.
*Chapman*, Al Fooles, p. 18.
And one, you may make yours, by the grant.
*Ben Jonson*, i, p. 364.

The etymology of a few of these words (*bretheren, emperess,* etc.) proves that in their case the additional syllable is a legitimate archaism. But as regards other words etymological considerations will not account for the lengthening. The dissyllabic *flooer,* thus printed by Ben Jonson, is altogether different from an archaism. It is a new word-form which has not as yet found general acceptance, and perhaps need never find it, but which is pretty generally heard in the spoken language; and it is not a little remarkable that the pronunciation of *r* after a vowel continues to be a moot point among English speakers even in our time. However this may be, the following passage from Guest's *History of English Rhythms,* pp. 176 and 177, embodying pertinent evidence given by one of Shakespeare's contemporaries is conclusive as regards the additional syllable in this case:

> Gabriel Harvey, after entering his protest against the use of *heavn*, *seavn*, *eleavn*, *evn*, *divl*, etc., as dissyllables, the same being contrary to the received pronunciation of the day, proceeds, 'Marry, I confesse, some words we have indeed, as *fayer* either for beautiful or for a marte, *ayer* both pro aere and pro haerede, for we say not *heire*, but plain

*aire* for him to, (or else Scoggin's *aier* were a poor jest), which are commonly and maye indifferently be used either wayes. For you shall as well and as ordinarily heare *fayer* as *faire*, and *aier* as *aire*, and both alike, not only of dyvers and sundrie persons, but often of the very same; otherwhiles using the one, otherwhyles using the other; and so *died* or *dyde*, *spied* or *spide*, *tryed* or *tryde*, *fyer* or *fyre*, *myer* or *myre*, with an infinite number of the same sorte, sometime monosyllaba, sometime polysyllaba.'

6). Certain words, in the case of which synizesis has now become the rule, occasionally retain their archaic pronunciation. By synizesis the word *conscience* has become a dissyllable in present usage. But just as *science* is invariably dissyllabic in modern parlance, so in Shakespeare's time we now and then come across a trisyllabic *con-sci-ence*. First in this group we have the words in *-ion* taken from the French; *e. g. con-di-ti-on* (H 5. iv, 3, 63), and a great many others. The matter is so generally known, and of such frequent occurrence, that we think is needless to illustrate the case of dissyllabic *-ion* from other writers.

We subjoin some further examples of analogous letter-groupings:

allegïance *H* 8. i, 2, 62.
ancïent *Lear* v, 1, 32.
Christïan *M. of V.* i, 3, 43.
conscïence *John* iv, 2, 77.
familïar *Ado* v, 4, 70.
familïarity *W. T.* ii, 1, 175.
gorgëous *Lear* ii, 4, 271.
gracïous *R* 3. iv, 4, 204.
impatïence *R* 3. iv, 4, 156.
impatïent *Wives* iii, 4, 75.
ocëan *H* 5. iii, 1, 14.
pagëant II *H* 6. i, 2, 67.
patïence *Errors* iii, 1, 94.
patïent *John* v, 7, 11.
pernicïous II *H* 6. ii, 1, 21.
sergëant *Mac.* i, 2, 3.
soldïer *J. C.* iv, 1, 28.
sufficïent III *H* 6. i, 3, 26.

Examples from other writers in verse:

Of sorrow and despaire without aleggeaunce?
*Spenser*, F. Q. iii, 5, 383.
To see his sire and offspring auncient.
*Spenser*, F. Q. i, 6, 270.
A heate divine and all celestiall,
*G. Markham*, Trag. Rich. Grinvile, 1595, R. A. p. 41.
As whether a Christian may hawke, or hunt;
(whe'r) *Ben Jonson*, i, p. 638.
Since conscience in that court beareth sway,
*Gascoigne*, The fruites of Warre, 204, 2.
For to avenge, in time convenient,
*Spenser*, F. Q. vi, 7, 39.
And mournefull meed of ioyes delicious:
*Spenser*, F. Q. ii, 12, 768.
Things, that are like, are soone familiar:
*Ben Jonson*, ii, Asse, p. 107.

With royall robes and gorgeous array,
*Spenser*, F. Q. i, 4, 72.
What to be great? what to be gracious?
*Spenser*, The Ruines of Time, 352.
Ne in her speach, ne in her haviour,
*Spenser*, F. Q. ii, 2, 134.
Eftsoones she grew to great impatience
*Spenser*, F. Q. iii, 1, 429.
Impatient of pleasures faint desires,
*Spenser*, Ruines of Rome, 314.
Scriv'ners and clarks, lawyers and atturneys.
*J. Harington*, Orlando Fur. xiv, 73, 8.
The shepheard of the Ocean by name,
*Spenser*, Col. Clouts come home againe, 68.
Not one of these will preach of patience,
*Gascoigne*, The Steele Glas, 838.
Hard piniond and bounde in bands sustayning greevous harmes:
*J. Studley*, Agamemnon, R. S. S. p. 315.
Is ought on earth so pretious or deare,
*Spenser*, F. Q. v, 11, 560.
With stomacke stoute rebellious to fyre and sword appeale
*J. Studley*, Agamemnon, R. S. S. p. 298.
Our saviour: this text is true and playne.
*Gascoigne*, The fruites of Warre, 203, 4.
What should I speake of drunken soldiours?
*Gascoigne*, The Steele Glas, 566.
Who through a chamber long and spacious,
*Spenser*, F. Q. iii, 1, 282.
This aunswere were sufficient, to please a Parent just.
*J. Studley*, Agamemnon, R. S. S. p. 324.
Matter of doubt and dread suspitious,
*Spenser*, F. Q. iii, 10, 532.
Of strenuous venge-ance to clutch the fist.
*Ben Jonson*, i, p. 341.
[Cf. the spelling „veng'ance" in the F. (*Gent.* ii, 3, 21.)]
Corrupts the stomacke with gall vitious,
*Spenser*, F. Q. iii, 10, 534.

7). Certain words, in the case of which syncopation has now become the rule, occasionally retain their archaic pronunciation.

We divide these words into two groups, viz. *a*) those words whose modern spelling still exhibits the syncopated syllable, and *b*) those in which this is not the case.

To the *first* group belong the following:

busïness *R* 2. ii, 1, 217.
carrïage *R.* & *J.* i, 4, 94.
changëling *M. N. D.* ii, 1, 23
Gardïner *H* 8. ii, 2, 109.
Gloucëster I *H* 6. i, 3, 4.
leöpard I *H* 6. i, 5, 31.
marrïage *Lucr.* 221.
strangëly *Tp.* iii, 3, 40.
Worcëster I *H* 4. i, 3, 15.

Examples from other poets:

Through strife, and bloud-shed, and avengement,
*Spenser*. F. Q. i, 9, 388.

Yet there that cruell Queene avengeresse,
*Spenser*, F. Q. iii, 8, 182.
Yer his steel wheels have done their business.
*Sylvester*, F., 1621, p. 80.
Through due deserts and comely carriage,
*Spenser*, Moth. Hubberds Tale, 777.
Here comes the Colonell that undertakes it.
*Ben Jonson*, ii, Newes, p. 42.
Dame Nature in her Creatures wil new affectes emplant.
*Th. Newton*, Thebais, R. S. S. p. 89.
Ne will I rest my limmes for frailtie,
*Spenser*, Daphnaida, 461.
The Vaward Chester had, and Gloucester the Reare;
*Drayton*, The Poly-Olbion, R. S. S. p. 364.
O Leicester (alas) in ill time wast thou wonne
*Drayton*, The Poly-Olbion, R. S. S. p. 365.
The light-foot Tigre, spotted Leopard,
*Sylvester*, F. 1621, p. 121.
That sought with her to lincke in marriage:
*Spenser*, F. Q. ii, 9, 163.
In her sonnes flesh, to minde revengement,
*Spenser*, F. Q. ii, 2, 94.
From Tawcester traynd on his powers in good aray.
*Drayton*, The Poly-Olbion, R. S. S. p. 375.

*Feature* and *pleasure* are now and then met with as trisyllables, most probably from a mistaken analogy with trisyllabic *creature*.

To the *second* group belong the following words:

butt(e)ress *Mac.* i, 6, 7. [1]
cap(i)tain III *H* 6. iv, 7, 30.
command(e)ment *Pilgr.* 418.
fort(e)ress *A. & C.* iii, 2, 31.
monstr(u)ous *O.* ii, 3, 217.
ord(i)nance *J. C.* i, 3, 66.
pay(e)ment *Tim.* ii, 2, 28.

Examples from other writers in verse:

Would he restrayned be from his attendement.
*Spenser*, F. Q. vi, 6, 167.
But they them chose for guides and capitaynes.
*Gascoigne*, Ed. Hazlitt, i, p. 297.
But they neglected his commaundement.
*Spenser*, Moth. Hubberds Tale, 566.
Good-sir, you 'll give 'hem entertaynement?
*Ben Jonson*, i, p. 482.

---

[1] Smells woo'ngly here. No jut, frieze, butteress,
Nor coin of vantage, but this bird hath made
His pendent bed and procr'ant cradle. Where
They'se breed and haunt, I have observ'd the air
Is delicate.
*Dun.* See, see, our honour'd hostess!
We cannot in this place go out of our way to establish the good right of these and subsequent restorations of the genuine text, which will become clear to the reader as we go on.

Affects of earth, or earths intendiment.
*G. Markham*, Trag. Rich. Grinvile, R. A. p. 73.
Both seeming now full glad and ioyeous
*Spenser*, Virgils Gnat, 483.
According to their mindes like monstruous.
*Spenser*, F. Q. ii, 12, 766.
Muet she is; for sighes and sobs her fearefull talke have broken.
*Ar. Br(ooke)* R. & J. 1944, R. N. Shak. S.
There added was by goodly ordinaunce,
*Spenser*, F. Q. ii, 9, 269.
Her covered with her sable vestiment,
*Spenser*, F. Q. iii, 12, 261.

And that the additional syllable was decidedly legitimate in this case, is put beyond all reasonable doubt by the mode of printing these words in cases, where the syllable in question had to be syncopated in pronunciation:

'Pray thee forgive me: and speake out thy bus'nesse.
*Ben Jonson*, i, p. 479.
My carrige such as might content the wise,
*Drayton*, The Legend of Mathilda, R. S. S. p. 448.
And, under colour of late en'mitie
*Ben Jonson*, i, p. 385.
By Thomas that stout Duke of Glo'ster, strongly ceaz'd,
*Drayton*, The Poly-Olbion, R. S. S. p. 370.
Though Henry ware the Crowne, great Le'ster yet did raigne.
*Drayton*, The Poly-Olbion, R. S. S. p. 367.
Nor can this spoile my Marr'age being knowne.
*G. Wither*, Juvenilia, R. S. S. p. 649.
And Ord'nance too: so much as from the Tower
*Ben Jonson*, ii, Underwood, p. 214.
Rids idle Roagues and Vag'rants, that be worse;
*Sylvester*, F. 1621, p. 835.
The Earle of Wor'ster, who the rightfull Diademe
*Drayton*, The Poly-Olbion, R. S. S. p. 370.

8). Certain words, in the case of which apocope has now become the rule, sometimes retain their archaic pronunciation.

This is the case with certain French words ending in *-e* or *-es*, such as the following:

| | | |
|---|---|---|
| bataillës *H* 5. iii, 5, 15. | Jaquës *As* ii, 1, 26. | Santraillës I *H* 6. i, 4, 28. |
| Champaignë I *H* 6. i, 1, 60. | Marseillës *A. W.* iv, 4, 9. | vië *H* 5. iii, 5, 11. |
| esperancë I *H* 4. v, 2, 97. | Parollës *A. W.* ii, 3, 289. | vivë *John* v, 2, 104. |
| Georgë *R* 3. v, 5, 9. | Rheimës I *H* 6. i, 1, 60. | |

Since even in modern French poetry this so-called "e muet" has not become mute as yet, it will hardly be necessary to cite examples from other writers, but we cannot resist the temptation of adducing the following remarkable instances of printed apocope:

Lux', under Thee, all over-flowes:
Wrath, under Thee, outrageous growes:
*Sylvester*, F. 1621, p. 1110.
To make us Subjects A la mod' de France.
*G. Wither*, Campo-Musae, R. S. S. p. 41.

The trisyllabic *statue, e. g.* II H 6. iii, 2, 80 and J. C. ii, 2, 76, also falls under this rule. We notice the word separately, because it would seem to be pretty generally assumed at present, that it has been taken directly from the Latin; this assumption has, for instance, induced the Globe Editors to print *statua* in cases where the word is found trisyllabic, and it is certainly true that this spelling is met with in Elizabethan authors, for instance in *Bacon*, Essays 27, 37, 45. In *Habington*, Castara, R. A. p. 135:

We onely shall be statue of men

*statue* may stand for *statuæ*.

But in *Habington*, Castara, p. 133, we also find:

Made now a statute of ice,

and *Henry Cooper* tells us that he had "carv'd Shakspears *statuer*" [1]). In Venus 213 the Quarto prints *statüe*, which represents a then usual mode of spelling the word, though in this case it is misleading, since in this line *statue* is a dissyllable.

We greatly doubt the alleged direct Latin origin of this word, and strongly incline to the belief that the third syllable of *statuë* is merely the old French terminational *-e*, which we also find, for instance, in the dissyllable *ioye*, which is both Old French and Middle English. It seems not unlikely that the *-a*, the *-er*, the *ü*, the insertion of a *t* between *u* and *e*, are all of them more or less felicitous attempts to symbolise in print the syllabic sound of this "e muet".

9). In connection with the pronunciation of the letter *l*, we have still to notice a purely additional syllable which we might have treated under 4), but prefer to discuss separately for the sake of greater clearness.

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[1] Cited by Sidney Walker, Versification, p. 296.

The words *valiance* and *valiant* represent the old French words *valence* and *valant,* which first doubled the *l,* after which the second *l* got to be pronounced as *i* (*l* mouillé). Still later, the *i* became consonantal, and came to be part of the following syllable by synizesis. The intermediate stage, at which the two words were optionally trisyllabic, still includes the age of Shakespeare:

valïant *Gent.* iv, 3, 13; *R* 3. i, 2, 245.
Then thou thy selfe, thine owne selfes valiance,
*Spenser*, The Ruines of Time, 324.
And, in that thought, you then were valiant.
*Ben Jonson*, i, p. 757 (Cat. v, 406).

Exactly the same change of *l* into syllabic *i* is found in the word *villain,* as is proved, first by such spellings as, for example, in

..... and that they be no better then vilians, whichwyl not with good orders be ruled.
*J. Cheke*, The hurt of sedicion, etc. 1549, pp. 25 & 26.

and *villian* in R. & J. i, 5, 66 Second Folio; secondly by the metre in various passages, which shows the word to be a trisyllable; of such passages we cite three from Shakespeare:

Be'ng thus benetted round with vilians,
*Ham.* v, 2, 29.
*O.* O, vilian!
*Cas.* Most heath'nish and most gross!
*O.* v, 2, 313.
I will not ask again. Close vilian,
*Cym.* iii, 5, 85.

and thirdly by the following Epigram, in which the word *civilian* must have four syllables:

Of a certayne Civilian.
Thou calst thy selfe *Civilian*, | thou art not full so muche:
It *Ci.* be out, as then remaines | in deede thy name is suche.
*Tim. Kendall*, Flowers of Epigr. R. S. S. p. 276.

Sidney Walker adduces three passages from contemporaries of Shakespeare in which *villain* is a trisyllable, but does so in proof of his contention that the words *villain* and *villany* were "confounded" by the printers!

The same observation may be made as regards Shakespeare's treatment of the words *Chatillon* and *Rousillon*:

Pembroke, look to't. Farewell, Chatilion.
*John* i, 1, 30.
Marr', as I take it, to Rousilion;
*A. W.* v, 1, 28.

these words being invariably spelt with an extra *i* in the F.

And we find exactly the same thing in the case of the adjective *jealous*, which, for instance, in R 3. i, 1, 92 must be read as a trisyllable *jeal-i-ous*. The spelling *jealious* occurs repeatedly in the F. and elsewhere, and that poets were at liberty to give three syllables to the word is directly proved by such a line as

That we by nature all are iealous.
*Drayton*, Historic. Epistles, R. S. S. p. 325.

The analogy of these indubitable examples now justifies the conclusion that such a word as *Marcellus*, for example, may have been treated by Shakespeare as one of four syllables *Mar-cel-i-us*, and we shall afterwards see that this is actually the case.

Of an altogether different nature is another additional syllable also arising from the pronunciation of the letter *l*, and in complete analogy with the syllabic force of *r* in *flooër* and similar words. Thus we find, for instance,

O Troyolus, a match unfit encountering with Achill
*J. Studley*, Agamemnon, R. S. S. p. 315.

The modern pronunciation *Tro-i-lus* was unknown in early and Elizabethan English, in which the word was sounded *Troy-lus* or *Troy-el-us*. In the line just cited the letter *o* is used advisedly, for the spelling *Troyelus* would of course have led to the metre-spoiling pronunciation *Troye-lus* in two syllables.

Thus we find in Shakespeare:

faiël *M. of V.* i, 1, 72 [1]. kneeël *John* i, 1, 161.
haiël *Mac.* i, 2, 5; v, 8, 59. Troiëlus *T. & C.* v, 2, 161.

The following additional syllable also deserves attention:

---

[1] *Lor.* My lord Bassanio, since you have found
Antonio, we two will leave you; but,
At dinner time, I pray you, have in mind
Where we must meet.
*Bass.* I will not faiël you.

philome (for *film*) *R. & J.* i, 4, 63. Q. & F.

because it furnishes proof that in the line

> But when he shewd his visage bare with helme laid aside,
> *Ar. Golding*, Metamorph. 1587, p. 102 bis.

*helme* has to be pronounced *hellum* in two syllables. [Compare the XVII century word *scellum*, from the Dutch *schelm* = rogue, still in use in Scottish.]

A trisyllabic *lately* deserves attention in

> Rome heere prevailing, latenlie, old Britons, Picts, were said,
> *W. Warner*, Albions Engl. 1612, p. 374.

So does *meeterly* for *meetly*, which 'The Arte of English Poesie, 1589' cites as an example of the additional syllable. We give the passage in Chapter VII.

# CHAPTER II.

## APHÆRESIS.

As a fundamental principle it must be distinctly understood that the stressed syllable never gets lost. To this principle such words as, for example, *history* and *story* are exceptions in appearance only. The first syllable of *history* was dropped at a time when the word, just as in French and Latin, had the stress on the second syllable. The two forms of the word lived on side by side; *stóry* underwent no further changes, but in *históry* the stress was shifted to the first syllable, a process which has affected numberless other words taken from the French.

Let us, just for the sake of argument, suppose that a poet of our time should wish to syncopate the word *palace*. The only way open to him would be to print the word as *pal'ce*, for the stressed first syllable is too essential to admit of syncope.

But in *Spenser*, The teares of the Muses, 580, we read:

Live she for ever, and her royall P'laces

the last word rhyming with *graces*.

How is this possible?

The obvious explanation is that in Spenser's time the pronunciation *paláce* with the French accent was still admissible (Cf. *Surrey*, Aeneid iv, 627).

The same Spenserian line may also be of use to teach us that to Elizabethan readers syncopes of this kind cannot possibly have sounded vulgar. The "she" to whom Spenser is referring, is no less a person than the "divine Elisa", the

"sacred Emperesse" who figures in the preceding line, and we may rest assured that Spenser would not for his life have ventured to associate any vulgar shortening with the august person of his royal mistress.

Now, just as the stressed syllable is sure to remain intact, so the chance of dissolution exists only for that syllable which has the lightest stress, and accordingly in rapid speech runs the greatest risk of being slurred over or dropped.

If the loss of a syllable is initial, or takes place at the beginning of a word, the process is technically styled *aphæresis*; loss of a medial syllable is caused by *contraction* (*synizesis* and *syncope*), and loss of a final syllable is called *apocope*.

By *aphæresis* we understand the loss of the first syllable, or sometimes of the first part of the first syllable, in certain groups of words, in which the initial part just referred to was apt to be indistinctly pronounced.

Just as in our days the two verbs *spy* and *espy* continue to exist side by side, so in the 15th, 16th and 17th centuries numberless aphetised word-forms, which are quite obsolete now, were fully as legitimate as the corresponding fuller forms which are the only recognised ones in our time. At all events they must have been quite legitimate in the spoken language, and written speech, though not without occasional misgivings, must have accommodated itself to the universal practice.

Certain circumstances would seem to point to the conclusion that the very frequent use of aphetised forms was specially characteristic of the negligent parlance of every-day life, whereas in more dignified language it is only observed to a more limited extent. But this difference is a purely quantitative one: even in their sublimest efforts the most eminent poets have not been afraid to use such aphetised forms as would send a shudder through a modern audience. And this is not a question of so-called poetical licences, for the aphetisms are quite as frequent in prose as they are in verse.

The subjoined list contains the words of which Shakespeare uses both the full and the aphetised forms. We have in each

case given a single example only, wherever possible chosen in such a way that the meanings of the two word-forms will be found to be absolutely the same. Strictly speaking, however, the identity of meanings is a matter of quite subordinate importance, since aphæresis, and for that matter also syncope, etc., have nothing to do with the meaning of a word, but exclusively depend on its pronunciation. If, for instance, the noun *resolve* is found to occur in the aphetised form *solve*, we may be quite sure that the verb *resolve* also occurs in the aphetised form, because in this case there cannot have been any difference of pronunciation between the verb and the substantive.

On practical grounds we have admitted to our list a number of cases in which, strictly speaking, aphæresis properly so called, is out of the question. We give, for instance, such pairs as *corrival* and *rival*, although *rival* has *not* arisen from *corrival* by the loss of the initial syllable of the latter word, but conversely *corrival* has been formed by prefixing a syllable to the word *rival*.

For the same practical reasons we have made our list subserve the purposes of textual criticism. In the first column the reader will find a reference to the full form in which a given word occurs; the second gives a reference to the aphetised or "front-shortened" form; while finally, in the case of a given word, the third column refers the student to a passage in Shakespeare where the full form is found printed, though the metre proves that Shakespeare himself must have meant to employ the aphetised form.

A small number of the emendations suggested in this third column have been proposed by previous writers or Shakespearian Editors, or have found their way into older and modern editions; wherever this is the case we give the name of the emendator in parentheses after the emendation. We shall of course have to return to all these matters in the sequel, and only say this much by way of explaining the method and object of the subjoined list.

| | | |
|---|---|---|
| abate *Venus* 654. | bate *John* v, 4, 53. | |
| abide *Lucr.* 486. | bide *Sonn.* 139, 8. | *Per.* iii, 4, 14. [1] |

[1] Where you may bide till youër date expire. —

| | | |
|---|---|---|
| abode I *H* 6. v, 4, 88. | bode | *Lear* i, 1, 136. [1] |
| about *Errors* i, 2, 22. | bout *Tp.* i, 2, 220. | |
| above *Venus* 8. | bove *Tp.* ii, 1, 118. | |
| abroach II *H* 4. iv, 2, 14. | broach I *H* 4. v, 1, 21. | |
| abrook II *H* 6. ii, 4, 10. | brook *Lucr.* 1125. | |
| abuse *Tp.* v, 1, 112. | buse | *Tw. N.* iii, 1, 124. |
| accite *T. A.* i, 1, 27. | cite *H* 8. iv, 1, 29. | |
| accompany *Shrew* i, 2, 106. | company *Cym.* v, 5, 408. | II *H* 4. iv, 4, 15. [2] |
| accompt *H* 5. Prol. 17. | compt *A. W.* v, 3, 57. | *M. for M.* ii, 4, 58. |
| account *Lucr.* 1245. | count *Sonn.* 75, 7. | *Cym.* i, 6, 80. (Pope.) |
| accursed *R. & J.* iv, 5, 43. | curst *Venus* 887. | *Gent.* v, 4, 71. (Johnson.) |
| accuse *Sonn.* 117, 1. | cuse | *M. for M.* v, 1, 140. [3] |
| accustomed *R* 3. i, 3, 2. | customed *John* iii, 4, 155. | |
| achieve *Gent.* i, 3, 22. | chieve | *R* 2. ii, 1, 254. [4] |
| acquaint *Sonn.* 20, 3. | quaint | *R* 3. iv, 4, 269. |
| acquit *Lucr.* 1706. | quit *A. W.* v, 3, 300. | |
| acquittance *Ham.* iv, 7, 1. | quittance *As.* iii, 5, 133. | |
| across *W. T.* iv, 4, 15. | cross I *H* 4. iii, 1, 172. | |
| adjoin *Ham.* iii, 3, 20. | join *John* iii, 1, 2. | |
| adjudge II *H* 6. ii, 3, 4. | judge *M. of V.* ii, 9, 61. | |
| admirable *M. N. D.* v, 1, 27. | mirable *T. & C.* iv, 5, 142. | *A. W.* ii, 1, 26. [5] |
| advantage *Sonn.* 67, 3. | vantage *Sonn.* 88, 12. | |
| adventure *Cym.* iii, 4, 156. | venture *Venus* 567. | *R* 3. v, 3, 319. (Capell.) |
| advice *John* iii, 4, 11. | vice | *A. W.* iii, 4, 19. (ne'r) |
| advisement | vizament *Wives* i, 1, 39. | |
| afar *Lucr.* 830. | far *Sonn.* 28, 8. | |
| afford *Lucr.* 1106. | ford III *H* 6. ii, 6, 78. (Q. S.) | I *H* 6. iii, 1, 148. (phys'c) |
| affray *R. & J.* iii, 5, 33. | fray *T. & C.* iii, 2, 34. | |

---

[1] See our text (line 123) in chapter XV.

[2] Where is the prince your bro'r?
*Glou.* I think he's gone
T'hunt, m' lord, at Windsor.
*King.* And how compani'd?
*Glou.* I don't know, m'lord.
*King.* Is not his brother, Thomas
Of Clarence, with him?
*Glou.* No, my good lord; he's
In presence here.
*Clar.* What would my lord and father? —

[3] Most wrongly cus'd your substitute, who is
As free from touch or soil with her as she
From one ungot.
*Duke.* We did believe no less. —

[4] That which his noble anc'tors chiev'd with blows: —

[5] If they demand: ware of be'ng captives, fore
You serve.
*Both.* Our hearts receive your warnings.
*King.* Farewell.
Come hi'r to me.
*First Lord.* O my sweet lord, that you
Will stay behind's!
*Par.* 'T is not his fault, the spark.
*Sec. Lord.* O, 't is brave wars!
*Par.* Most mirable: I've seen
Those wars.
*Ber.* I'm manded here, and kept a coil with —

| | | |
|---|---|---|
| affright *Lucr.* 971. | fright *Venus* 1098. | *Ham.* ii, 1, 75. [1] |
| affront *W. T.* v, 1, 75. | front II *H* 4. iv, 1, 25. | |
| against *Venus* 921. | gainst *Venus* 916. | *H* 8. ii, 1, 81. |
| agree *Venus* 288. | gree *Sonn.* 114, 11. | |
| alack *Lucr.* 1156. | lack *Cym.* iv, 2, 374. | *Lear* iv, 1, 47. [2] |
| alarum *Venus* 700. | larum *Cor.* i, 4, 9. | II *H* 6. ii, 3, 95. (Capell.) |
| alas *Venus* 631. | las *O.* v, 1, 111. | *Gent.* iv, 4, 81 & 82 (one [line). |
| Alexander *W. T.* v, 1, 47. | Sander | II *H* 6. iv, 10, 46. |
| alight *Venus* 13. | light *R* 2. i, 1, 82. | |
| alike *Sonn.* 105, 3. | like *Sonn.* 60, 1. | |
| alive I *H* 4. iii, 1, 173. | live | *R* 3. i, 2, 91. [3] |
| allay *Tp.* i, 2, 392. | lay *T. & C.* iv, 4, 55. | *M. of V.* iii, 2, 111 & 112 |
| allege *T. & C.* ii, 2, 168. | lege *Shrew* i, 2, 28. | [(one line). [4] |
| alone *Venus* 382. | lone | *As* ii, 1, 49. (be'ng) |
| although *Sonn.* 81, 4. | though *Lucr.* 1309. | *Lear* i, 1, 85. [5] |
| amaze *Venus* 823. | maze *M. N. D.* ii, 1, 113. | *A. W.* ii, 1, 87. |
| amazedly *Lucr.* 1591. | mazedly | *Mac.* iv, 1, 126. [6] |
| amend *Lucr.* 578. | mend *Venus* 478. | |
| amidst *T. & C.* i, 3, 91. | midst *Lucr.* 566. | |
| amiss *Sonn* 151, 3. | miss I *H* 4. v, 4, 105. | |
| among *Venus* 685. | mong *Tim.* ii, 2, 240. | *Lear* i, 3, 22. [7] |
| amongst *W. T.* ii, 1, 21. | mongst *Phoenix* 20. | |
| anew *Venus* 60. | new *Sonn.* 30, 4. | |
| anoint *R* 2. i, 2, 38. | noint *M. N. D.* iii, 2, 351. | |
| annoyance *Mac.* v, 1, 84. | noyance *Ham.* iii, 3, 13. | |
| apothecary *R. & J.* v, 1, 37. | pothecary *R. & J.* v, 3, 289. | |
| appal *Phoenix* 37. | pall *Ham.* v, 2, 9. | |
| apparel *Sonn.* 26, 11. | parel *Lear* iv, 1, 51. | |
| apparitor | paritor *L. L. L.* iii, 1, 188. | |
| appear *Lucr.* 633. | pear *Ham.* iv, 5, 151 (Q.) | *Cor.* i, 5, 21. (I'll) |
| apperil *Tim.* i, 2, 32. | peril *Tim.* v, 1. 231. | |

---

1 *Rey.* Good m' lord!
*Pol.* Observe his inclination in
Yourself.
*Rey.* I shall, my lord.
*Pol.* And let him ply
His music.
*Rey.* Well, my lord.
*Pol.* Farewell! — How now,
Ophelie! What's the matter?
*Oph.* O, m'lord, m'lord,
I've been so fright'!
*Pol.* With what, i'th' name of God? —
2 Who I'll entreat t'lead me.
*Old Man.* Lack, sir, he's mad. —
3 *Glou.* I did not kill your husband.
*Anne.* Why, then h'is live. –
4 O love, be mod'rate; lay thy ecstasy; —
5 See our text (line 76) in chapter XV.
6 Stands king Macbeth thus mazedly? —
7 Remember what I've said.
*Osw.* Well, ma'm.
*Gon.* And let
His knights have colder looks mong you; what grows
Of it, no matter; vise your fellows so: —

| | | |
|---|---|---|
| applaud *Gent.* v, 4, 140. | plaud | *Gent.* i, 3, 48. [1] |
| apply *Cor.* i, 1, 151. | ply *Shrew* ii, 1, 25. | |
| appoint *M. N. D.* i, 1, 177. | point *Lucr.* 879. | |
| appointment *Wives* iii, 1, 92. | pointment *Wives* iii, 1, 97 (Q. S.) | |
| approbation *T. & C.* i, 3, 59. | probation *Mac.* iii, 1, 80. | *H* 8. i, 2, 71. [2] |
| approof *A. W.* ii, 5, 3. | proof *Tim.* iv, 3, 124. | |
| approve *Sonn.* 70, 5. | prove *Sonn.* 88, 4. | |
| araise *A. W.* ii, 1, 79. | raise *R. & J.* ii, 1, 24. | |
| aright *M. N. D.* ii, 1, 42. | right *Ado* v, 1, 73. | |
| arise *Venus* 856. | rise *H* 5. i, 2, 278. | |
| arouse II *H* 6. iv, 1, 3. | rouse I *H* 6. ii, 2, 23. | |
| array *M. for M.* iii, 2, 26. | ray *Shrew* iv, 1, 3. | *Lear.* iv, 7, 20. [3] |
| arrest *M. for M.* ii, 4, 134. | rest *Errors* iv, 4, 3. | |
| ashamed *W. T.* v, 3, 37. | shamed *Sonn.* 72, 13. | 1 *H* 4. i, 3, 118. [4] (Vaughan.) |
| assay *M. for M.* i, 2, 186. | say *Per.* i, 1, 59. | |
| assume *Ham.* iii, 4, 160. | sume | *M. of V.* ii, 9, 51. (I'll) |
| assurance *Ham.* iii, 4, 62. | surance *T. A.* v, 2, 46. | |
| assure *M. of V.* i, 1, 137. | sure | *Cor.* iii, 1, 121. |
| astonish *Lucr.* 1730. | stonish *Venus* 825. | |
| attaint I *H* 6. ii, 4, 92. | taint *Lucr.* 38. | |
| attainture II *H* 6. i, 2, 106. | tainture II *H* 6. ii, 1, 188. | |
| attask *Lear* i, 4, 366. | task *Lear* iii, 2, 16 (Q.) | |
| attempt *L. L. L.* i, 2, 177. | tempt *L. L. L.* i, 2, 179. | |
| attend *Sonn.* 44, 12. | tend *Ham.* i, 3, 83. | *Cor.* iii, 1, 332. (Badham.) |
| attendance *Tw. N.* i, 4, 11. | tendance *Cym.* v, 5, 53. | |
| attendant *Tp.* v, 1, 166. | tendant | *Cym.* ii, 4, 125. [5] |
| attest *T. & C.* v, 2, 122. | test *O.* i, 3, 107. | |
| attire *As* i, 3, 113. | tire *Per.* iii, 2, 22. | |
| attiring-house | tiring-house *M. N. D.* iii, 1, 4. | |
| avail *A. W.* iii, 1, 22. | vail *Per.* ii, 1, 157. | *W. T.* iii, 2, 87. [6] |
| avoid *John* i, 1, 215. | void *Cor.* iv, 5, 88. | *Lear* i, 1, 126. |
| avouch *Mac.* v, 5, 47. | vouch *Cor.* iii, 1, 300. | |
| avow *T. & C.* i, 3, 271. | vow *Gent.* iv, 4, 208. | |
| await I *H* 6. i, 1, 48. | wait *Gent.* iv, 2, 134. | |
| awake *Sonn.* 61, 10. | wake *Lear* i, 2, 15. | *Lear* iv, 7, 50 & 51 (one [line] [7] |

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1 Sweet love! Sweet lines! Sweet life! Here is her hand,
The agent of her heart; here is her oath
For love, her honour's pawn. O, that our fathers
Would plaud our loves to seal our happiness
With their consents! O, heav'ly Julia! —

2 By learn'd probation of the judge'. If I'm —

3 I'th' sway of your own will. 'S he ray'd?
*Gent.* Ay, madam;
I'th' heav'ness of his sleep we put fresh garments
On him.
*Doct.* Good ma'm, be by when we do wake him; —

4 Art thou not sham'd? But, sirrah, from henceforth —

5 She would not lose 't: her tendants are all sworn
And honourable: — they induced to steal it! —

6 Which to deny cerns more than vails; for as —

7 *Cor.* Still, still, far wide!
*Doct.* He's scarce wake: le' 'm lone while. —

| | | |
|---|---|---|
| away *Errors* ii, 2, 126. | way | *Errors* iv, 1, 87. |
| aweary *J. C.* iv, 3, 95. | weary *Venus* 1189. | |
| because *Venus* 378. | cause *Mac.* iii, 6, 21. | |
| bechance *M. of V.* i, 1, 38. | chance *R. & J.* iii, 3, 171. | |
| become *Venus* 1152. | come *M. N. D.* ii, 2, 92. | II *H* 6. iii, 1, 8. [1] |
| bedeck *R. & J.* iii, 3, 125. | deck *Lucr.* 815. | |
| bedew *R* 2. iii, 3, 99. | dew *Venus* 66. | |
| bedrench *R* 2. iii, 3, 46. | drench *Lear* iii, 2, 3. | |
| befall *Lucr.* 1599. | fall *Venus* 472. | II *H* 6. iii, 2, 402. [2] |
| befit *Sonn.* 41, 3. | fit *A. W.* ii, 1, 147. | |
| before *Lucr.* 693. | fore *Sonn.* 7, 11. | *Lear* iv, 3, 38 & 39 (one [line]. |
| befriend *John* v, 6, 10. | friend *M. for M.* iv, 2, 116. | |
| beget *Venus* 168. | get *Venus* 168. | |
| begin *Venus* 845. | gin *Venus* 95. | *T. & C. Prol.* 28. [3] |
| begnaw *R* 3. i, 3, 222. | gnaw *O.* ii, 1, 306. | |
| begrime *Lucr.* 1381. | grime *Lear* ii, 3, 9. | |
| beguile *Lucr.* 1544. | guile *M. of V.* iii, 2, 97. | |
| behaviour *Lucr.* 556. | haviour *R* 2. i, 3, 77. | |
| behead *M. for M.* v, 1, 462. | head *M. for M.* ii, 1, 250. | |
| behest *Lucr.* 852. | hest *Tp.* i, 2, 274. | |
| belate | late *Mac.* iii, 3, 6. | |
| belief *John* iii, 1, 31. | lief | *Ham.* i, 1, 24. [4] |
| belock *M. for M.* v, 1, 210. | lock *Lucr.* 260. | |
| belong *Sonn.* 88, 13. | long *M. for M.* ii, 2, 59. | *Cym.* v, 5, 147. [5] |
| belove *A. & C.* i, 2, 22. | love *Mac.* i, 6, 5. | |
| bemeet *Lear* v, 1, 20. | meet *John* ii, 1, 1. | |
| bemoan III *H* 6. ii, 5. 110. | moan *Sonn.* 30, 8. | |
| bemock *Cor.* i, 1, 261. | mock *Sonn.* 107, 6. | |
| bemonster *Lear* iv, 2, 63. | monster *Lear* i, 1, 223. | |
| benight | night *Ham.* i, 2, 68. | |
| benumb *T. & C.* ii, 2, 179. | numb *Venus* 892. | |
| bepaint, *R. & J.* ii, 2, 86. | paint *John* iv, 2, 11. | |
| bepray *L. L. L.* v, 2, 702. | pray *Venus* 382. | |
| berattle *Ham.* ii, 2, 357. | rattle *John* v, 2, 172. | |
| bereave *Lucr.* 835. | reave *Venus* 766. | *Lear* iv, 4, 9. [6] |
| beseech *R* 3. i, 3, 25. | seech | *W. T.* i, 2, 19. [7] |
| beseeming *Cym.* v, 5, 409. | seeming *Cym.* v, 5, 65. | |
| beshrew *Sonn.* 133, 1. | shrew *Cym.* ii, 3, 147. | |

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1 How insolent of late he's come, how proud,
How peremptory, and unlike himself? —

2 O, let me stay! Fall what may fall!
*Queen.* Away!
Though parting be a fretful corrosive, —

3 Ginning i'th' middle, starting thence away —

4 *Ber.* I've seen no thing.
*Mar.* Horatio says 'tis but
Our fant'sy', and nill let lief take hold of him —

5 Twixt sky and ground. Wilt thou hear more, m'lord!
*Cym.* All
That longs to this.
*Iach.* That paragon, thy daughter, —

6 In the restoring his reav'd sense? He that
Helps him take all my outward worth.
*Doct.* There's means, ma'm. —
I'll no gainsay'ng.
*Pol.* Press me not, seech you, so. —

| | | |
|---|---|---|
| beslubber I *H* 4. ii, 4, 341. | slubber *O.* i, 3, 227. | |
| besmear *Sonn.* 55, 4. | smear *Lucr.* 945. | |
| besmirch *Ham.* i, 3, 15. | smirch *H* 5. iii, 3, 17. | |
| bespice *W. T.* i, 2, 316. | spice *Tim.* iv, 3, 40. | |
| bestain *John* iv, 3, 24. | stain *Lucr.* 1316. | |
| bestir I *H* 4. ii, 3, 60. | stir *Cym.* iv, 2, 38. | |
| bestow *Sonn.* 26, 8. | stow *Lucr.* 119. | |
| bestrew *Tp.* iv, 1, 20. | strew *John* i, 1, 216. | |
| bestride *R* 2. v, 5, 79. | stride *Cor.* i, 9, 71. | |
| bethinking *Venus* 1024. | thinking *A. W.* v, 3, 128. | |
| bethump *John* ii, 1, 466. | thump *R* 3. v, 3, 334. | |
| betide *Gent.* i, 1, 59. | tide *M. N. D.* v, 1, 205. | |
| betoken *Venus* 453. | token *A. W.* iv, 2, 63. | |
| betrim *Tp.* iv, 1, 65. | trim *Sonn.* 66, 3. | |
| betrothed *T. A.* i, 1, 406. | trothed *Ado* iii, 1, 38. | |
| between *Venus* 194. | tween *Venus* 269. | |
| betwixt *As* iii, 5, 123. | twixt *Venus* 76. | *W. T.* ii, 2, 66. [1] |
| bewail *M. N. D.* iv, 1, 59. | wail *Venus* 1017. | |
| beware *M. of V.* iii, 3, 7. | ware *L. L. L.* v, 2, 43. | I *H* 6. i, 3, 47. |
| beweep *Sonn.* 29, 2. | weep *Sonn.* 30, 7. | |
| bewet *T. A.* iii, 1, 146. | wet *Venus* 1179. | |
| bewitch *Venus* 777. | witch *Tim.* v, 1, 158. | *M. N. D.* i, 1, 27. (Theobald.) |
| comeddle *Ham.* iii, 2, 74 (Q). | meddle *Tp.* i, 2, 22. | |
| command *R* 2. i, 1, 196. | mand | I *H* 6, i, 3, 30. |
| commix *Comp.* 28. | mix *Venus* 489. | |
| commixture *L. L. L.* v, 2, 296. | mixture *T. & C.* i, 3, 95. | |
| commutual *Ham.* iii, 2, 170. | mutual *Sonn.* 8, 10. | |
| compact *R* 3. ii, 2, 133. | pact | I *H* 6. v, 4, 163. [2] |
| compass II *H* 6. i, 2, 46. | pass *Sonn.* 103, 11. | *H* 8. i, 1, 36. (fab'lous) |
| compassion *Tp.* i, 2, 27. | passion | *Tim.* iii, 5, 5. [3] |
| compassionate *R* 2. i, 3, 174. | passionate *John* ii, 1, 544. | |
| complain *Lucr.* 1269. | plain *R* 2. i, 3, 175. | |
| complaint I *H* 6. iv, 1, 57. | plaint *Lucr.* 1364. | |
| complot *T. A.* v, 2, 147. | plot *Lucr.* 1212. | [(one line). [4] |
| conceive *L. L. L.* v, 2, 340. | ceive | *M. for M.* ii, 4, 141 & 142 |
| concern *Gent.* i, 2, 76. | cern *Shrew* v, 1, 77. | III *H* 6. i, 2, 7 & 8 (one line). [5] |
| condemn *Errors* i, 1, 26. | damn *J. C.* iv, 1, 6. | *R* 2. iii, 1, 29. (to th') |

---

1 *Gaol.* I do believe it.
*Paul.* Don't you fear: upon
Mine honour, I will stand twixt you and danger. —

2 And therefore take this pact of truce, although
You break it when your pleasure serves.
*War.* How say'st
Thou, Charles? Shall our condition stand?
*Char.* It shall; —

3 *Sec. Sen.* Most true; the law shall bruise him.
*Alcib.* Honour, health,
And passion to th' senáte!
*First Sen.* Now, capitain? —

4 *Ang.* Plain ceive, I lo'y'.
*Isab.* My brother did love Juliet, —

5 *York.* Bout what?
*Rich.* Bout that which cerns your grace and us; —

| | | |
|---|---|---|
| condemnation *M. for M.* ii, 4, 174. | damnation *John* iv, 2, 218. | |
| confix *M. for M.* v, 1, 232. | fix *R* 3. iv, 4, 12. | |
| conflux *T. & C.* i, 3, 7. | flux *As* ii, 1, 52. | |
| confront *Ham.* iii, 3, 47. | front *A. & C.* ii, 2, 61. | |
| congratulate *L. L. L.* v, 1, 93. | gratulate *R* 3. iv, 1, 10. | |
| congreet *H* 5. v, 2, 31. | greet *A. & C.* ii, 1, 39. | |
| conjoin *R* 3. v, 5, 31. | join *R* 3. ii, 2, 118. | |
| conjointly *John* ii, 1, 379. | jointly *Ham.* iv, 5, 211. | |
| consequence *Cym.* ii, 3, 126. | sequence *John* ii, 1, 96. | *Mac.* v, 3, 5. (sequence') |
| consort *Gent.* iv, 1, 64. | sort *M. N. D.* iii, 2, 159. | |
| constrain *Lucr.* 1703. | strain *M. of V.* iv, 1, 184. | |
| correspondent (*Editor's word*) | respondent | *Tp.* i, 2, 297. [1] |
| corresponsive *T. & C. Prol.* 18. | responsive *Ham.* v, 2, 159. | |
| corrival I *H* 4. i, 3, 207. | rival *Gent.* ii, 4, 174. | |
| debar *Sonn.* 28, 2. | bar *Venus* 784. | |
| decease *Venus* 1002. | cease *Ham.* iii, 3, 15. | |
| decide *L. L. L.* v, 2, 752. | cide *Sonn.* 46, 9. | |
| decipher *T. A.* iv, 2, 8. | cipher *Lucr.* 207. | |
| defeat *O.* i, 3, 346. | feat *Cym.* i, 1, 49. | *Tim.* iv, 3, 163. |
| defence *R* 2. i, 2, 43. | fence III *H* 6. iv, 1, 44. | |
| defile *Lucr.* 787. | file *Mac.* iii, 1, 65. | |
| despite *Ado* ii, 2, 31. | spite *Pilgr.* 15, 15. | |
| despiteful *As* v, 2, 86. | spiteful *Mac.* iii, 5, 12. | *A. & C.* ii, 6, 22. |
| despoil II *H* 6. ii, 3, 10. | spoil II *H* 6. iv, 4, 53. | |
| destroy *Venus* 346. | stroy *A. & C.* iii, 11, 54. | *Venus* 760. (óbscur'ty) |
| devoid *T. A.* v, 3, 199. | void II *H* 6. iv, 7, 69. | |
| disbranch (*Editor's word*) | sbranch | *Lear* iv, 2, 34. [2] |
| dispatch *Gent.* i, 3, 38. | spatch | *W. T.* ii, 1, 182 (I've). |
| disperse *Lucr.* 658. | sperse | *Lucr.* 1805. |
| distain *Lucr.* 786. | stain *Lucr.* 168. | |
| distillery | still'ry *Venus* 443. ("still-itory") | |
| eleven *W. T.* ii, 1, 144. | leven *W. T.* iv, 3, 33. | |
| emblaze II *H* 6. iv, 10, 76. | blaze *R. & J.* iii, 3, 151. | |
| embolden *Tim.* iii, 5, 3. | bolden *As* ii, 7, 91. | |
| emboss *A. W.* iii, 6, 107. | boss *Shrew* ii, 1, 355. | |
| embound *John* iv, 3, 137. | bound *John* ii, 1, 431. | |
| embower | bower *R. & J.* iii, 2, 81. | |
| emmew *M. for M.* iii, 1, 91. | mew *M. N. D.* i, 1, 71. | |
| empoison *Cor.* v, 6, 11. | poison I *H* 6. v, 4, 121. | |
| enact I *H* 6. i, 1, 122. | act *Tp.* i, 2, 273. | |
| enacture *Ham.* iii, 2, 207. | acture *Comp.* 185. | |
| encamp *T. A.* v, 2, 126. | camp *A. & C.* iv, 8, 33. | |
| enchafe *Cym.* iv, 2, 174. | chafe *T. & C.* Prol. 2. | |

---

1 I'll be respondent to command, and do
My sp'riting gent.
*Pros.* Do so; and aft two days —

2 She that herself will slive and sbranch from her
Material sap, perforce must wi'r and come
To deadly use.
*Gon.* No more; the text is foolish. —

| | | |
|---|---|---|
| enchain *Lucr.* 934. | chain *Lucr.* 900. | |
| encircle II *H* 4. iv, 2, 6. | circle *T. A.* iii, 1, 277. | |
| enclose *Phoenix* 55. | close *Lucr.* 761. | |
| encompass *Lucr.* 1151. | compass *Mac.* v, 8, 56. | |
| encounter *A. W.* i, 3, 214. | counter | I *H* 4. i, 3, 114 & 115 (one [line). [1] |
| encrimson, *Comp.* 201. | crimson *J. C.* iii, 1, 206. | |
| endanger *Gent.* v, 4, 133. | danger *A. & C.* i, 2, 199. | |
| endart *R. & J.* i, 3, 98. | dart *Venus* 817. | |
| endue *John* iv, 2, 43. | due I *H* 6. iv, 2, 34. | |
| endurance *H* 8. v, 1, 121. | durance I *H* 4. i, 2, 49. | |
| endure *M. N. D.* i, 1, 70. | dure *Lucr.* 224. | *Ham.* iii, 3, 5. [2] |
| enfeeble *Sonn.* 86, 14. | feeble *John* v, 2, 146. | |
| enfetter *O.* ii, 3, 351. | fetter *Cym.* v, 4, 8. | |
| enforce *Gent.* i, 2, 63. | force *Venus* 72. | *Lear* ii, 3, 20. [3] |
| enfranchise *Venus* 396. | franchise *Mac.* ii, 1, 28. | |
| enfree *T. & C.* iv, 1, 38. | free *Lucr.* 900. | |
| engender *J. C.* v, 3, 71. | gender *O.* iv, 2, 62. | |
| engild *M. N. D.* iii, 2, 187. | gild *Sonn.* 28, 12. | |
| engirt *Venus* 364. | girt III *H* 6. iv, 8, 20. | |
| englut *H* 5. iv, 3, 83. | glut *Tp.* i, 1, 63. | |
| engraft *Sonn.* 37, 8. | graft I *H* 4. iii, 2, 15. | *Lear* i, 1, 301. [4] |
| engrave *Lucr.* 203. | grave *Sonn.* 100, 10. | |
| enguard *Lear* i, 4, 349. | guard *Lucr.* 626. | |
| enjoin *W. T.* iii, 3, 53. | join *John* iii, 1, 240. | |
| enjoy *Lucr.* 22. | joy II *H* 6. iv, 9, 1. | |
| enkindle *John* iv, 2, 163. | kindle *John* v, 2, 83. | |
| enlard *T. & C.* ii, 3, 205. | lard *Tim.* iv, 3, 12. | |
| enlighten *Sonn.* 152, 11. | lighten II *H* 4. ii, 1, 208. | |
| enlink *H* 5. iii, 3, 18. | link *John* iii, 1, 228. | |
| enpierce *R. & J.* i, 4, 19. | pierce *Sonn.* 46, 6. | |
| enrage *John* ii, 1, 451. | rage *R* 2. ii, 1, 173. | |
| enrank I *H* 6. i, 1, 115. | rank *John* iv, 2, 200. | |
| enrapt *T. & C.* v, 3, 65. | rapt *Mac.* i, 3, 57. | |
| enring *M. N. D.* iv, 1, 47. | ring *John* iii, 4, 31. | |
| enrobe *M. of V.* i, 1, 34. | robe *Lear* iii, 6, 38. | |
| ensear *Tim.* iv, 3, 187. | sear *Comp.* 14. | |
| enshelter *O.* ii, 1, 18. | shelter *Venus* 238. | |
| enshield *M. for M.* ii, 4, 80. | shield *Comp.* 151. | |
| ensign *Venus* 107. | sign *R* 3. iv, 4, 89. | |
| ensnare *Lucr.* 485. | snare II *H* 6. iii, 1, 227. | |
| ensteep *O.* ii, 1, 70. | steep *W. T.* ii, 1, 40. | |
| entame *As* iii, 5, 48. | tame *John* v, 2, 74. | |
| entangle *A. & C.* i, 3, 30. | tangle *Venus* 67. | |
| enthrall I *H* 6. v, 3, 101. | thrall *Shrew* i, 1, 225. | |
| enthrone *A. & C.* ii, 2, 220. | throne *Sonn.* 96, 5. | |
| entice I *H* 6. iii, 3, 19. | tice *T. A.* ii, 3, 92. | |
| entitle *Sonn.* 37, 7. | title *T. & C.* ii, 3, 203. | |
| entomb *Lucr.* 390. | tomb *Sonn.* 4, 13. | |
| entrap *M. of V.* iii, 2, 101. | trap II *H* 6. iii, 1, 340. | |

---

1 He ne'r did counter Glendower, I tell thee! —

2 The terms of our estate may not dure hazard
So dang'rous near us as doth hourly grow
Out of his brows.
*Guil.* We will ourselves provide. —

3 Force charity. Poor Turlygod! Poor Tom! —

4 See our text (line 280) in chapter XV.

| | | |
|---|---|---|
| entreasure *Per.* iii, 2, 65. | treasure *Sonn.* 6, 3. | |
| entreaty *John* v, 2, 125. | treaty *John* ii, 1, 481. | |
| entrench *A. W.* ii, 1, 45 | trench *Venus* 1052. | |
| envenom *John* iii, 1, 63. | venom *Venus* 916. | |
| enwrap *Tw. N.* iv, 3, 3. | wrap *Lucr.* 48. | |
| escape I *H* 6. iii, 2, 40. | scape *Comp.* 244. | |
| especial I *H* 6. iv, 1, 55. | special *Sonn.* 52, 11. | |
| especially *Gent.* iii, 2, 41. | specially *Shrew* i, 1, 20. | |
| espy *Venus* 261. | spy *Venus* 878. | |
| esquire II *H* 6. v, 1, 75. | squire *John* i, 1, 177. | |
| establish *Errors* iv, 4, 51. | stablish I *H* 6. v, 1, 10. | |
| establishment | stablishment *A. & C.* iii, 6, 9. | |
| estate II *H* 6. iii, 1, 206. | state *Lucr.* 16. | |
| example *Lucr.* 1194. | sample *Cym.* i, 1, 48. | |
| exceed *Venus* 568. | sceed | II *H* 6. ii, 4, 75. |
| exchange *M. of V.* ii, 6, 35. | change *M. of V.* iii, 4, 66. | *Lear* v, 3, 166. |
| excuse *Venus* 791. | scuse *M. of V.* iv, 1, 444. | |
| expect *Venus* 718. | spect | *R* 3. iii, 1, 39. (b'obdurate) |
| exquisite *R. & J.* i, 1, 235. | squisite | *Cym.* i, 6, 190. |
| extravagant *O.* i, 1, 137. | stravagant *Ham.* i, 1, 154. (Q. S.) | |
| history *M. N. D.* i, 1, 133. | story *A. & C.* iii, 13, 46. | |
| hospital *L. L. L.* v, 2, 881. | spital *H* 5. ii, 1, 78. | |
| imbar *H* 5. i, 2, 94. | bar *H* 5. i, 2, 92. | |
| impaint I *H* 4. v, 1, 80. | paint *John* iv, 2, 11. | |
| impale III *H* 6. iii, 3, 189. | pale III *H* 6. i, 4. 103. | |
| impawn *W. T.* i, 2, 436. | pawn *W. T.* ii, 3, 166. | |
| impeach *Sonn.* 125, 14. | peach *M. for M.* iv, 3, 12. | |
| impound *H* 5. i, 2, 160. | pound *Cor.* i, 4, 17. | |
| impress I *H* 4. i, 1, 21. | press *R* 2. iii, 2, 58. | |
| imprint *Sonn.* 77, 3. | print *Venus* 353. | |
| imprison *Venus* 1046. | prison *Venus* 362. | |
| imprisonment III *H* 6. iv, 3, 63. | prisonment *John* iii, 4, 161. | |
| incaged *Venus* 582. | caged *Comp.* 249. | |
| incite *Lear* iv, 4, 27. | cite *Gent.* ii, 4, 85. | |
| inclip *A. & C.* ii, 7, 74. | clip *Venus* 600. | |
| indebted *M. of V.* iv, i, 413. | debted *Errors* iv, 1, 31. | |
| indrench *T. & C.* i, 1, 51. | drench *Venus* 494. | |
| infold *Venus* 225. | fold *R* 2. i, 3. 54. | |
| inhearsed I *H* 6. iv, 7, 45. | hearsed *Lucr.* 657. | |
| inquest | quest *R* 3. i, 4, 189. | |
| inset II *H* 4. i, 2, 19. | set *R* 2. i, 3, 266. | |
| install I *H* 6. iv, 1, 17. | stall *R* 3. i, 3, 206. | |
| insteep *H* 5. iv, 6, 12. | steep *John* iii, 4, 147. | |
| intend *Gent.* iv, 2, 103. | tend *Sonn.* 103, 11. | II *H* 6. iv, 4, 37. (caterpills) |
| Mediterranean (*Editor's [word]*). | Terran | *Tp.* i, 2. 234 & 235 (one [line]. [1] |
| occasion *As* iv, 3, 130. | casion *Lear* iv, 6, 240. | |
| offence *Lucr.* 613. | fence | *Gent.* iv, 1, 23—25 (one [line]. [2] |
| oppress *Sonn.* 45, 8. | press *R* 2. iii, 4, 72. | |

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1 And are on th' Terran flote, bound sadly home, —

2 *First Out.* What, were you ban'sh'd thence?
*Val.* I was.
*Sec. Out.* For what fence? —

| | | |
|---|---|---|
| rebellious *R* 2. v, 1, 5. | bellious | *Ham.* iii, 4, 82. [1] |
| refine *R* 2. iv, 1, 130. | fine *H* 5. i, 2, 72. (Q. S.) | |
| rehearse *Sonn.* 71, 11. | hearse | I *H* 6. iii, 1, 13. (t'hearse) |
| remind | mind *W. T.* iii, 2, 226. | |
| repine I *H* 6. v, 2, 20. | pine *Comp.* 275. | |
| request *Lucr.* 1695. | quest | *W. T.* i, 2, 22. (necessity'in) |
| requital *Cor.* ii, 2, 54. | quittal *Lucr.* 236. | |
| requit(e) *Tp.* v, 1, 169. | quit *M. for M.* v, 1, 416. | |
| resemblance *R* 3. iii, 7, 11. | semblance *Lucr.* 1113. | |
| resist *Venus* 563. | sist | *R* 2. iv, 1, 148. (Abbott.) |
| resolve (verb) *R* 3. iv, 2, 120. | solve (noun) *Sonn.* 69, 14. | *A. W.* iii, 7, 19. [2] |
| return *Venus* 704. | turn *R* 3. iv, 4, 184. | |
| revenge *Lucr.* 1841. | venge *Lucr.* 1691. | *R* 3. v, 3, 186. (Abbott.) |
| revengeful *Lucr.* 1693. | vengeful II *H* 6. iii, 2, 198. | |
| revengingly (*Editor's* [*word*]) | vengingly | *Cym.* v, 2, 4. [3] |
| subsequent *T. & C.* i, 3, 344. | sequent *Sonn.* 60, 4. | |
| surrender *Ham.* i, 2, 23. | render *Sonn.* 125, 12. | |
| universal *R. & J.* iii, 2, 94. | versal *R. & J.* ii, 4, 219. | |
| unrip *R* 3. i, 4, 212. | rip *Lear* iv, 6, 265. | |
| until *Errors* iv, 4, 69. | till *Venus* 1018. | |
| upbraid *M. N. D.* iv, 1, 53. | braid *Per.* i, 1, 93. | II *H* 4. iv, 5, 159. (braid') |
| upon III *H* 6. i, 4, 36. | on *Lucr.* 1180. | *H* 8. i, 2, 138. [4] |
| yclad II *H* 6. i, 1, 33. | clad *Ham.* i, 1, 166. | |
| ycleped *L. L. L.* i, 1, 242. | clept *Mac.* iii, 1, 94. | |
| yravish *Per.* iii, Prol. 35. | ravish *Pilgr.* 8, 6. | |
| yslake *Per.* iii, Prol. 1. | slake III *H* 6, i, 3, 29. | |

In our treatment of the *additional syllable*, when citing instances from other writers in verse, we have been at considerable pains especially to instance the same words that occur in lengthened form in Shakespeare's works. It would be waste of ink and paper to proceed on the same principle in the case of the aphetised word-forms. Accordingly, in the list now to be given, we have collected non-Shakespearian instances of such words only as do *not* occur printed in aphetised form in Shakespeare's text.

To meet the case of such readers as might fail to directly identify certain of the words in question, we first give an alphabetical list of them.

We have in a very few cases cited two instances instead of one. We have deemed it useful, for example, to call

---

1 Or but a sick part of one true sense could
Not so mope. Shame, where's thy blush? Bellious hell, —

2 Solv'd to carr' her: let her in fine consent, —

3 Vengingly' enfeebles me; or could this carl, —

4 Venge on the card'nal.
*Wol.* Please your highness, note —

attention to the fact that while Ben Jonson uses *to 'fresh* in very familiar parlance, the same aphetism is no stranger to the studied, polished, refined and highly poetical language of Edmund Spenser.

| | | | | |
|---|---|---|---|---|
| abase | annoy | defensive | embowel | illumine |
| abode | Apollo | degree | employment | impair |
| abominable | appeal | de-la-Ware | enchanted | incénse |
| abroad | appease | delicious | encounter | infántry |
| absurd | applaud | deliver | endear | inquest |
| abuse | apprehend | deliverance | endeavour | Mediterranean |
| aby | approach | descry | engín | intoxicate |
| accomplish | assize | diminish | enquire | philosópher |
| accuser | assuage | discern | enrich | philosóphy |
| achieve | assure | discourse | entreat | reasón |
| acknowledge | Assyrian | disdain | erect | rebellion |
| acquaint | astrologer | disdainful | espial | recómmendátion |
| admonish | attendant | disperse | esteem | reconcíle |
| advise | authority | display | exact | refresh |
| afraid | away | dispute | exceed | regret |
| alive | believe | distánce | Exchequer | rehearsal |
| allot | betray | distill | expense | remember |
| allow | command | distinctly | expounder | report |
| alongst | contrive | distraught | executor | revenger |
| amazedness | debate | distress | habiliment | unless |
| amid | debónairly | eclipse | hyacínth | upon |

Which, selfly op'ning in his presence, 'baseth
*Sylvester*, F. 1621. p. 181.

..... Make thou thy bode | In resolution to revenge these wrongs.
*Peele*, Chron. Edw. I. (1874) 384. (*Murray*).

Diccon! it is a vengeable knave, gammer, 't is a bonable whoreson,
*J. Still*, Gam. Gurton's Needle. D. O. E. P. E. H. iii, p. 212.

To blazon broad emongst her learned throng:
*Spenser*, F. Q. I, Prol. 16.

Feet, vrom my mouth, D'oge? Leave your 'zurd uppinions:
*Ben Jonson*, ii, Tub, p. 72.

How us his Officers doe buse, almost in every sort.
*W. Warner*, Albions Engl. 1612. p. 405.

Thou Porrex, thou shalt dearely bye the same.
*Sackville*, Gorboduc. 1002. (Ed. 1570).

And kept from complishing the faith, which I did owe.
*Spenser*, F. Q. v, 11, 374.

My wife, quoth he, more honest than her Cuser is, I troe,
*W. Warner*, Albions Engl. 1592. p. 135.

(prose): I cheve, I bringe to an ende, *Je aschieve.*
*Palsgrave*, 1530. 483/2. (*Murray*).

Mine owne deere Nimphes, which knowledge me your Queene,
*Gascoigne*, Ed. Hazlitt. ii, p. 109.

Not quaynted with the mischiefe that in Cyttyes and in mynd
*J. Studley*, Hippolytus, R. S. S. p. 131.

If ought I speake that likes not thee, | Thereof in secret monish mee.
*T. Kendall*, Flowers of Epigr. R. S. S p. 197.

Neighbours, good neighbours, 'vize me what to doe:
*Ben Jonson*, ii, Tub, p. 79 bis.

For I was neare so fraid in all my life,
The taming of a Shrew, Sc. vi, 39.

So, 'live or dead, thou wilt preserve a fame
*Ben Jonson*, ii, Underwood, p. 187.
Who though she lack not of the age that Scriptures lot to man,
*W. Warner*, Albions Engl. 1612. p. 391.
Do' you thinke, I'll 'low him any such share:
*Mer.* You must.
*Ben Jonson*, ii, Asse, p. 136.
Then 'longst the Norfolke Coast we row'd out-right
*J. Taylor*, F. 1630, R. S. S. p. 170.
Anon when that this mazednesse was somewhat overpast,
*Ar. Golding*, Metamorph. 1587, p. 83 bis.
'Mid thousand Deaths to shew their daunt-less courage.
*Sylvester*, F. 1621. p. 153.
(Who noyd, in part with dust, and part with sweat)
*J. Harington*, Orlando Fur. i, 14, 2.
Shall not ywis be bused by the squandring Pollo so:
*W. Warner*, Albions Engl. 1592, p. 135.
(prose): I 'peale to his Majestie.
*Ben Jonson*, ii, Masques, p 7.
Their death and mine must peaze the angrie Gods.
*Th. Norton*, Gorboduc, 886.
Plauding our victory and this happy end.
*Chapman*, Blind Beggar etc. (Century).
Be nere the nere of our purpose in 'prehending 'hem.
('f-our; purp's; pre'nding.)
*Ben Jonson*, ii, Tub, p. 72 bis.
(prose): Ffriday, the v Day of ffebruarii, proched nyc the Cyte of Corfew.
*Torkington*, Diarie of Engl. Travell, p. 61. (Century).
Where Life still lives, where God his Sises holds
*Sylvester*, F. 1621. p. 42.
Nought but the bloud of her owne childe may swage.
*Sackville*, Gorboduc, 1758.
They zaid, your worship had sur'd her to Squire Tub
(worsh'p) *Ben Jonson*, ii, Tub. p. 74.
If thou be'st wise, with 'Syrian Oyle let shine
*Ben Jonson* ii, Underwood, p. 271.
Poor Plowman: and prowd Strologer, | take thou a whip in hand.
*T. Kendall*, Trifles, R. S. S. p. 265.
... His tendants round about | Him, fainting, falling, carried in with care.
*Vicars*, tr. of Virgil, 1632. (Century).
You take up 'dority still, to vouch against me.
(dor'ty) *Ben Jonson*, ii, Tub, p. 72.
The Gods: to saie that they can give and take waie shapes. This scoffe
*Ar. Golding*, Metamorph. 1587. p. 113.
And with this counsel way went he | Without ere paying me my fee.
*R. Fleckno*, Diarium etc. 1656, p. 63.
Her prophet's lips, yet never of us 'lieved,
*Surrey*, Ed. Nott. Aeneid II, 312.
And trayed Phillis wikkedly.
*Chaucer*, House of Fame, 390. (Century).
Aske whatso-else I have to give, thous maunde it for a kis.
*W. Warner*, Albions Engl. 1592, p. 131.
Teach timely to traverse the thing that thou trive.
*Th. Tusser*, Husbandrie, Conclusion.
He loves to bee in quiet, free | from bate, and brawlyng strife.
*T. Kendall*, Flowers of Epigr. R. S. S. p. 58.
That bonnerly brought you on the rood-tree.
The world and the child. D. O. E. P. E. H. i, p. 253.

Who, fainting now, seeke to retire into their fensive towne:
*W. Warner*, Albions Engl. 1592, p. 13.
To chant her 'gree,
*Ben Jonson*, ii, Underwood, p. 254.
The Lord 'la Ware, Frobusher, many moe.
*J. Taylor*, F. 1630, R. S. S. p. 553.
All passers by, to taste their lushious wine,
*Spenser*, F. Q. ii, 12, 486.[1]
And letters 'livered to the King.
*Flodden Field* 1444 (*Guest*, Notes, p. 707).
For he hath tane liverance of the earle, | Into England nowe to 'liver thee.
*Percy's* Reliques, 1845, p. 74.
As it had bene two shepheards curres, had scryde
*Spenser*, F. Q. v, 12, 343.
No comfort in this life my wo can minish,
*J. Harington*, Orlando Fur. xxiii, 100, 7.
Might scerne, that it was not his sweetest sweet,
*Spenser*, F. Q. iii, 10, 202.
When he doe' scourse of the great Charty to us.
*Ben Jonson*, ii, Tub, p. 72.
Most mighty Empresse s'daine not to peruse,
*Drayton*, The Barrons Warres vi, 81, 1.
They now puft up with sdeignfull insolence,
*Spenser*, The teares of the Muses, 71.
By gathering up the gobbets sparst and broken lumps of flesh.
*J. Studley*, Hippolytus, R. S. S. p. 151.
Our Ensignes splayed, and managing our armes,
*Gascoigne*, The fruites of Warre, 168, 2.
All errant learned men, how they 'spute Latine!
*Ben Jonson*, ii, Lady, p. 37.
(prose:) I will set such a staunce betweene him and Pasipholo, that all this towne shall not make them friendes.
*Gascoigne*, Ed. Hazlitt, i, p. 219.
And lothsome bloud out of their Nose, by stilling streames doth gush.
*A. Nevile*, Oedipus, R. S. S. p. 169.
The stewing heate hath stillde away the bloude, and Jove hee knowes
*J. Studley*, Herc. Oetaeus, R. S. S. p. 421.
Each knock kept 'stinctly counting.
*Clare*, The Fountain, str. 2 (*Guest*, p. 38).
The trampling Gennets straught of wits doe straight way breake their ray,
*J. Studley*, Hippolytus, R. S. S. p. 150.
Who stird with pitty of the stressed plight
*Spenser*, F. Q. ii, 10, 332.
And his renowne being clips'd, mine cannot shine.
*S. Daniel*, F. 1623, p. 3.
Now, in thy sacred name, I bowell here
*Gascoigne*, Ed. Hazlitt, i, p. 305.
Of ploiment, aske more than they earne, yet haine they at their feed,
*W. Warner*, Albions Engl. 1612, p. 406.
By force of chaunted hearbs to make the watchfull dragons sleepe,
*Ar. Golding*, Metamorph. 1587, p. 89.

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[1] Prof. Skeat's conjecture of a possible connection between *luscious* and *lusty* has, in our opinion, little to recommend it. We incline far more to the belief that *luscious* or *lushious* is an aphetised form of *delicious*, with the short *i* obscured to *ŭ*; cf. the vulgar *yus* for *yes*, and the Northern English *wut* for *wit*.

Often tymes countryng his enemies without dred of perill.
*Paynel*, Barclay's Jugurth B ii b. (*Murray*).
He is his Sire, in nature dear'd.
*J. Davies*, Microcosmos. (*Murray*).
As markes, to which my 'ndevours steps should bend:
*Ben Jonson*, i, p. 259.
Theyr fained giftes well have we tried that huge and fatall gin,
*J. Studley*, Agamemnon, R. S. S. p. 312.
Must 'quire the speciall markes, and all the tokens
*Ben Jonson*, ii, Tub, p. 72 bis.
*D. Tur.* Husband —
*Cle.* And Gossip —
*Awd.* Father —
*Tur.* 'Treat mee not.
*Ben Jonson*, ii, Tub, p. 70 bis.
With groves and temples richt with gifts as is among mankind,
*Ar. Golding*, Metamorph. 1587, p. 18.
To the next hills, and did him thereto treat,
*Surrey*, Ed. Nott, Aeneid ii, 835.
Orewhelm'd with sorow, or the 'rected eies
*Drayton*, Poemes Lyr. and Past. R. S. S. p. 99.
If thei which lie like spials, and herken after liklihodes of thinges to come, because they declare oportunitie of tymes to thenemie, are to be judged .....
*J. Cheke*, The hurt of sedicion, etc. 1549 p. 107.
Dame Venus girdle, by her steemed deare,
*Spenser*, F. Q. iv, 5, 30.
where of her selfe she 'xacts such usury
*Drayton*, Poemes Lyr. and Past. R. S. S. p. 63.
To see the workmanship so 'xceed the cost!
*Ben Jonson*, ii, Underwood, p. 183.
If the 'Chequer be emptie, so will be his Head.
*Ben Jonson*, ii, Underwood, p. 226.
As I, whose free and sumptuous 'spence doth shine beyond them all?
*Surrey*, Ed. Nott, p. 70.
Would God the 'xpounder of the Gods would geve his dome so right
*Jasp. Heywood*, Troas, R. S. S. p. 237.
Thou shalt be my sectour, and have all more and lesse.
*N. Udall*, Roister Doister, R. A. p. 45.
In our tricke ferdegews and billiments of golde,
*N. Udall*, Roister Doister, R. A. p. 35.
Their face of Rubies, Saphires and Iacincts,
*Gascoigne*, The Steele Glas, 809.
Blinding the eyes and lumining the spright.
*Spenser*, An Hymne of h. Love, 283.
No faith so fast (quoth she) but flesh does paire.
*Spenser*, F. Q. i, 7, 373.
Upon the altars burning full of 'cense
*Surrey*, Ed. Nott, Aeneid iv, 598.
Five other bandes of English Fanteries
*Gascoigne*, The fruites of Warre, 152, 5.
Gad not abroad at every quest and call
Of an untrained hope or passion
*G. Herbert* (*Webster*'s Dict.)
So yet my wits be tocksicate, although my feare be gone:
*J. Studley*, Herc. Oetaeus, R. S. S. p. 406.
Plous up huge sorrowes in the Terren Maine,
(read: *furrowes*) The taming of a Shrew, Sc. vii, 74.

I love not this whoreson 'losophers,
Interlude of the four elements, D. O. E. P. E. H. i, p. 40.
In the science of 'sophy he had great delight,
The trial of treasure, D. O. E. P. E. H. iii, p. 261.
That ye leave sonyng, and begin to rail.
*J. Heywood*, The four P. P., D. O. E. P. E. H. i, p. 345.
But al these things forgotten by rage of bellion, because one madnes cannot be without infinite vices, ye slewe hym cruelly, . . . . .
*J. Cheke,* The hurt of sedicion *etc.* 1549, p. 43.
And yet Sir Urian Leigh's good Commendation,
*J. Taylor*, F. 1630. R. S. S. p. 136.
Who thus unto his Master, hem 'conciles,
*Ben Jonson*, ii, Tub, p. 113.
You ha' 'fresh'd my remomory well in't! neighbour Pan:
(y-a freshd my remry) *Ben Jonson*, ii, Tub, p. 71.
I walkt abroad to breath the freshing ayre
*Spenser*, Daphnaida 26.
To 'greet, or grieve her soft Euthanasee!
*Ben Jonson*, ii, Underwood, p. 259.
With this sad hersall of his heavy stresse,
*Spenser*, F. Q. iii, 11, 159.
But this I member, that for them as Sinners should we pray.
*W. Warner*, Albions Engl. 1612, p. 406.
As th' port went o' hun, then, and i' those dayes.
*Ben Jonson*, ii, Tub, p. 71.
His bleeding hart is in the vengers hand,
*Spenser*, F. Q. i, 3, 178. [1]
'Lesse, learn'd Trebatius censure disagree.
*Ben Jonson*, i, p. 311.
Or 'pon a bed?
*Dia.* Both wayes, sweet bird, Ile shew you.
*Ben Jonson*, ii, Lady, p. 25.

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[1] The form may stand for *revenger* as well as for *avenger*, since the modern distinction is not found regularly observed in Elizabethan authors. The same difficulty is met with in the case of other aphetised forms; *e. g. fore*, which may stand for *afore* and *before* both.

# CHAPTER III.

## SYNIZESIS.

If we turn to the word *folio* in Webster's Dictionary, we find its pronunciation given in two ways, viz. *fo-li-o* in three, and *fol-yo* in two syllables. We see that in the *fol-yo* pronunciation the syllable with the weakest stress has dropped out, although all the individual letters have been preserved, since the unchanged *l* has gone to strengthen the stressed syllable, and the *i* having become consonantised, has joined the third (now the second) syllable. The vowel *i* has been turned into the consonant *y* (as in *year*), and this change, which is always attended with the loss of a syllable, we call *synizesis*.

Synizesis, i. e. coalescence of two vowel-sounds belonging to different syllables, can arise only *if the first vowel-sound has weaker stress than the second*. The character of the vowel-sounds conditions the nature of the consonant which takes the place of the first vowel, and which may be an *y*, a *w*, or a *sh* according to circumstances.

Where according to generally received notions certain words may or may not be contracted by synizesis, we cannot be greatly surprised to find modern poets taking the liberty of using synizesis also in those cases in which the general usage of educated persons requires the full number of syllables to be sounded.

Nor need we wonder at the fact that the principles of modern synizesis have by critics been applied to Shakespeare's language, and that in this way a system has been

built up of which the following examples give a tolerably complete idea:

| | | | |
|---|---|---|---|
| e-a | lin-e-al | lin-yal | *John* v, 7, 102. |
| e-o | me-te-or | met-yor | *John* iii, 4, 157. |
| e-ou | pit-e-ous | pit-yous | *Venus* 504. |
| e-u | Pro-te-us | Prot-yus | *Gent.* i, 2, 20. |
| ey-i | jour-ney-ing | jour-nying | *Gent.* i, 3, 41. |
| i-a | Cyn-thi-a | Cynth-ya | *Venus* 728. |
| | Am-a-zo-ni-an | Am-a-zon-yan | *Cor.* ii, 2, 95. |
| i-e | o-ri-ent | or-yent | *Venus* 981. |
| i-o | cham-pi-on | champ-yon | *Venus* 596. |
| i-ou | en-vi-ous | en-vyus | *Venus* 705. |
| i-u | E-lys-i-um | E-lys-(s)hum | *Venus* 600. |
| u-a | con-tin-u-ance | con-tin-wance | *John* v, 7, 14. |
| | ex-ten-u-ate | ex-ten-wate | *M. for M.* ii, 1, 27. |
| | man-u-al | man-wal | *Venus* 516. |
| u-i | pu-ís-sant | pwis-sant | *J. C.* iii, 1, 33. |
| u-ou | con-tempt-u-ous | con-tempt-wous | *John* ii, 1, 384. |
| y-a | Lib-y-a | Lib-ya | *W. T.* v, 1, 157. |
| y-i | va-ry-ing | var-ying | *W. T.* i, 2, 170. |
| y-o | hal-cy-on | hal-shon | *1 H 6.* i, 2, 131. |

It is our deliberate opinion that this view of Elizabethan synizesis is untenable, at all events cannot be maintained in its integrity. It is quite possible, certainly, that in Shakespeare's time some of these words were shortened by synizesis, but it would be exceedingly difficult to prove the fact; and there are weighty reasons for supposing that most of them were shortened in a very different way.

We suspect, namely, that the dissyllable *lineal* was pronounced *linal,* on the analogy of the dissyllable *lineage,* which we have repeatedly met with without the medial *e,* for instance, in Spenser F. Q. ii, 10, 17:

> Lives ought, that to her linage may compaire,

As regards the dissyllable *meteor* presumption changes into certainty, when we come across the following lines in *J. Taylor,* Drinke and welcome, R. S. S. p. 25:

> But Doctour Fulk of late has writ a booke,
> Of Met'ors, and who lists therein to looke,

*Piteous* is of course derived from the Old French *pitos,* and we accordingly find in Chaucer the dissyllable *pitous* without *e.* Now we do not know how long this dissyllabic *pitous* has remained in use, nor can we say whether Shake-

speare may still have employed it as an archaism, although the latter view has to us much to recommend it. But even if this were not the case, who shall tell us whether the dissyllabic *piteous* was not syncopated into *pitous*, instead of becoming *pityus* by synizesis according to the view now current among certain Shakespearian scholars?

We are fully convinced that *Proteus*, *Cynthia*, *Elysium*, and *Libya* were by apocope shortened to *Protë*, *Cynthi*, *Elysi*, and *Liby*, and we shall duly discuss this class of shortenings in the sequel.

We consider it as certain that *journeying* and *varying* became *journing* and *varing* by syncope, and to this point also we shall return further on.

And we think it quite possible that the contracted pronunciation of the other words may have been as follows: *Amazonan*, *orent*, *champon*, *envous*, *continance*, *extenate*, *manal*, *pissant*, *contemptous* and *halson*.

On this hypothesis contraction by synizesis would be altogether ruled out of court, so that, to remain consistent, we should be forced to conclude that the words instanced under 6) in our chapter on the *additional syllables*, — words which at all events show that in Shakespeare's time contraction by synizesis was less general than it is now — were in their shortened form most probably pronounced as follows: *allegance*, *aunsent*, *consense*, *familar*, etc. We repeat, however, that we consider ourselves incompetent to decide this point either way: we only wish to call the reader's attention to the doubtful nature of certain assumptions which seem to be received as indubitable facts. That our doubts are not destitute of foundation will also appear from the following examples bearing on this point:

> ..... which kepe you and youres continully strengthynge you with his sprete of comforte to his glory for ever Amen.
> *W. Roy* & *J. Barlowe*, Rede me and be nott wrothe, etc. R. A. p. 25.

*Ben Jonson*, ii, Underwood, p. 198, prints *Willam* for William. A dissyllabic *carrion*, printed without *i*, is a well-known archaism, *e. g.*

> The Lion king, the carren Crow | the Swan fair, silver white.
> *T. Kendall*, Trifles, R. S. S. p. p. 285.

We find the *-ion*-syllable which modern usage contracts by synizesis, printed without *i*, for instance, in the following lines:

> Yea, are not of Commissoned themselves some that sometimes
> *W. Warner*, Albions Engl. 1612, p. 404.
> Not he, by Sonnets passonate, did give the world to wit
> *W. Warner*, Albions Engl. 1612, p. 376.
> Him often questoned this King of Us. and Europs strength,
> *W. Warner*, Albions Engl. 1597, p. 285.

A trisyllabic *Eleanor*, which is of frequent occurrence, might become *Elyanor* by synizesis, but this assumption is flatly contradicted by the spellings *Ellinor*, *Elenour*, etc. which we have many times come across; *e. g.*

> To lodge thee safe from iealous Ellenor,
> *Drayton*, Heroic. Epistles, R. S. S. p. 183.

Fifteen pages further on we read:

> Have been lockt up from jealious Ellenour,

This insertion of *i* in the dissyllable *jealous*, which *i* was certainly not pronounced in *this* line, might lead us to suspect that *i* might also be dropped in the pronunciation of dissyllabic *gracious*, etc.

In accordance with this we find *havour* for *haviour* in:

> Her princely presence, and her stately havour.
> *J. Harington*, Orlando Fur. i, 53, 8.

and the rhyme *favour—behaviour—saviour* (Id. ibid. XIX, 12, 2—4—6), from which we must therefore also conclude that in this case the pronunciation was *sav-or* and not *sav-yor*.

In our time *celestial* is pronounced *ce-les-tyal* by synizesis. If in Elizabethan English synizesis was not usual in the case of this word, its pronunciation must have been quadrisyllabic: *ce-les-ti-al*, and trisyllabic: *ce-les-tal*. Of this first mode of pronunciation we have before cited an example when treating of the additional syllables: the trisyllabic form we find printed in Drayton Englands Heroical Epistles, To the Reader, R. S. S. p. 166:

> ..... whose parents were said to be, the one celestall, the other mortall;

When in L. L. L. iv, 2, 109—122, Nathaniel has read the sonnet, Holofernes says, "you find not the apostrophas, and so miss the accent":

We are persuaded that this answer is in point only if Nathaniel, besides mispronouncing *singeth* as *sings* (as the printed text indicates by the spelling *singes*), has also given four syllables to the word *celestial*.

The following spellings in the old Shakespeare texts also make strongly against synizesis:

Billards *A.* & *C.* ii, 5, 3. F.
Christen *Ham.* v, i, 32. Q.
Faulchen III *H* 6. i, 4, 12. Q. S.
ingen(n)ous *L. L. L.* iv, 2, 80. Q. & F.
liklest *L. L. L.* iv, 2, 88. Q.
Lucus *J. C.* iv, 3, 296. F.
Machevile I *H* 6. v, 4, 74. F.
mansonry *Mac.* i, 6, 5. F.
misprison *L. L. L.* iv, 3, 98. Q.
mutally *Wives* Sc. xvii, 9. Q. S.
Octavus *J. C.* iii, 2, 276. F.
Pellon *Ham.* v, 1, 276. Q. S.
Philippan *A.* & *C.* ii, 5, 23. F.
rascallest I *H* 4. i, 2, 90. F.
Ruffin II *H* 4. iv, 5, 125. Q.

We have already discussed the excrescent *i* in *jealous*, *villain*, etc., born from vocalisation of the *l*. There is still another excrescent *i*, which must be accounted for in an altogether different way, viz. from mistaken analogy, and this *i* would also seem to strengthen the case against synizesis. We have found the following examples of it:

Alexias *A.* & *C.* i, 2, 89. F.
Chrispian *H* 5. iv, 3, 40. F.
drovier *Ado* ii, 1, 202. Q. & F.
Epidamium *Errors* i, 1, 42. F.
flouriet *M. N. D.* iv, 1, 58. Q. & F.
Provinciall *Ham.* iii, 2, 288. Q. & F.
studient *Ham.* i, 2, 177. Q.

In support of the theory of synizesis we have found the two following spellings:

aunchentry *Ado* ii, 1, 80. Q. & F. [1]
tashan (= tertian) *H* 5. ii, 1, 124. Q. S.

and, moreover, *marshall* (= martial), which according to *Transactions of the New Shak. Society*, 1875—76, p. 451, occurs in *Marlowe's Edward II*, ed. 1594.

These three spellings are all that we have come across in support of the theory of synizesis, and it must be confessed that they do not amount to much in the way of evidence; especially if we remember that the excrescent *h* is by no means rare, as the following examples go to prove:

anathomiz'd *A. W.* iv, 3, 37. F.
Calphurnia *J. C.* i, 2, 1. F.
Capuchius *H* 8. iv, 2, 110. F.
charect *Errors* iv, 1, 28. F.
goship *R.* & *J.* ii, 1, 11. Q & F.
Nosthrill *W. T.* i, 2, 421. F.
Sathan *Errors* iv, 4, 57. F.
stucatho *R.* & *J.* iii, 1, 77. Q. & F.

[1] We have found the spelling *aunchant* also a few times in Warner's Albions England.

# CHAPTER IV.

## SYNCOPE.

By syncope we understand the suppression of the weakest-stressed medial syllable of a word; it may take place either by the dropping of the whole syllable, or by the loss of the vowel-part of the syllable, the remaining consonant or consonants going with either the preceding or the following syllable, or one of them with the one and the second with the other.

In our days syncopation is pretty generally looked upon as a vulgarism; but this was not the case in Shakespeare's time as will be proved by the numerous examples we are going to adduce.

But the modern view about the syncope has prevented many critics from admitting its existence in the works of older poets, unless it is unmistakably exhibited in print, and even in this case the younger school of English critics seem to look upon these modes of printing as mere misprints in the majority of cases. And since unfortunately the old printers were in the habit of symbolising syncopation to the eye in certain cases only, and this very inconsistently too, it is not wonderful, and to a certain extent excusable, that such wide differences of opinion should continue to prevail on this point among modern Shakespearian scholars.

In view of the vast number of words which were syncopated in former times, we have deemed it expedient to restrict ourselves to a single instance in the case of each individual word, and to abstain from giving double lists, showing in the case of each individual word, whether or not it suffers syncope in the old printed texts of Shakespeare's works.

Since syncopation has nothing to do with the meaning of a word, but depends exclusively on its pronunciation, it is also quite needless to treat, for example, the substantive *general* and the adjective *general*, each separately.

As regards our examples from other verse-writers we have strictly confined ourselves to such instances of syncope, as are unmistakably symbolised to the eye by the printed form of the words in question.

To facilitate a survey of the wide field before us, we have arranged our instances of syncope under a number of heads, corresponding to the letters dropped in each case.

## A. Syncope of vowels forming part of a syllable.

### 1. Syncope of *a*.

A-br'ham *M. of V.* i, 3, 73.
bar-b'rism *W. T.* ii, 1, 84.
bar-b'rous *Lear* i, 1, 118.
beg-g'ry *R* 3. iv, 3, 53.
cow'rd *Per.* iv, 3, 25.
cow'rd-ice III *H* 6. i, 4, 47.
cow'rd-ly *Cor.* i, 1, 207.
fan-t'sy *Ham.* i, 1, 23. [1]
fri'r *M. for M.* v, i, 125.
her'ld *Mac.* i, 3, 102 & 103 (one line).
loy'l-ty *H* 8. i, 2, 28.
lun'-tic *Lear* ii, 3, 19.
Mar-g'ret I *H* 6. v, 3, 51.
p'lace *R* 3. iii, 1, 190. Q.
palp'-ble *Ham.* v, 2, 292.
roy'l *Per.* i, 3, 19.
roy'l-ty *R* 2. iii, 3, 113.
tow'rd *Sonn.* 9, 13.
tow'rds *Sonn.* 51, 14.
vill'-nous *R. & J.* v, 3, 52.
vill'-ny *Tim.* iv, 3, 437.
vo-t'ress *M. N. D.* ii, 1, 163.
vo-t'rist *M. for M.* i, 4, 5.
z'ny *L. L. L.* v, 2, 463.

We subjoin a few observations on individual words in the above list.

The *w* in *coward* and *toward* is silent, and remains silent of course in the syncopated form. We have thought it best to retain these ornamental letters in our spelling.

*Palp'ble* was probably pronounced *palpel*. We have not tried, however, to figure the actual pronunciation of Shakespeare's day, but only give our idea of the way in which such words ought to be spelt, if the *old* syncope is applied to *modern* orthography. Where, for instance, in O. II, 3, 344 the F. prints *probal*, we write *prob'ble*.

How obstinately modern Editors continue to refuse to admit the possibility of syncopation in Shakespeare's verse in certain cases, is clearly shown by the treatment to which

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[1] *Ber.* I've seen nothing.
*Mar.* Horatio says 't is but
Our fan(t)'sy', and nill let 'lief take hold of him

*vot'ress* is subjected in the Globe edition. The Q. and F. print *votresse* two times in M. N. D., but the Globe edd. in both cases print *votaress*!

Examples from other writers in verse:

His mercies promis'd Abr'am and his seed,
*J. Taylor* F. 1630, R. S. S. p. 30.
Comes Elenor, accompned with a crew of Ladies more,
*W. Warner*, Albions Engl. 1597, p. 292.
Ne could the Barbrous bloud | Conceale his filthy fyre:
*Gascoigne*, Ed. Hazlitt. ii, p. 230.
By an Egyptian barb'rously controlde,
*Drayton*, Moses his Birth a. Mir. R. S. S. p. 145.
Thus all in discords stands the cliffe, and beggrie singes the base.
*Gascoigne*, Ed. Hazlitt i, p. 72.
O Dastard, cowrde, O wretche, and (which the greatest yet of all
*Jasp. Heywood*, Thiestes, R. S. S. p. 51.
That cow'rdly he had faild to succour him with men:
*Drayton*, The Poly-Olbion, R. S. S. p. 390.
Now Abbies, Abbots, Fri'rs, Monks, Nuns & Stews,
*J. Taylor*, F. 1630, R. S. S. p. 432.
He would from Isr'el turne his wrath away:
*J. Taylor*, Differing Worships, R. S. S. p. 14.
But Margret Burgunds dutches storm'd & frown'd,
*J. Taylor*, F. 1630, R. S. S. p. 430.
Who, medi'ting the Sacred Temple's Plot,
*Sylvester*, F. 1621 p. 457.
Mich'el, and his Angells, there
*G. Wither*, Carm. Eucharisticon, R. S. S. p. 4.
Live she for ever, and her royall P'laces
*Spenser*, The teares of the Muses, R. S. S. 580.
And very rich, and if she take a phant'sye,
*Ben Jonson*, i, p. 614.
And tell great Pharo, that the Hebrewes God
*Drayton*, Moses h. B. a. M. R. S. S. p 150.
And thousand Sar'zins foully donne to dye.
*Spenser*, F. Q. ii, 8, 164.
Neere twentie thousand men, tow'rd London making head,
*Drayton*, The Poly-Olbion, R. S. S. p. 385.
Or tow'rds the pleasant rise, or tow'rds the mid-day Sunne:
*Drayton*, The Poly-Olbion, R. S. S. p. 444.

## 2. Syncope of *e*.

Examples from Shakespeare:

a-dul-t'rate *Lucr.* 1645.
a-dul-t'ress *W. T.* ii, 1, 78.
a-dul-t'rous *M. for M.* v, 1, 40.
al-t'ring *Sonn.* 115, 8.
an-g'ring *Lear* iv, 1, 41.
an-sw'ring *M. for M.* ii, 2, 103.
as-sur'd-ly *H* 8. iv, 2, 92. [1]
bat-t'ring *Sonn.* 65, 6.
bat-t'ry *Venus* 426.
bet-t'ring *Sonn.* 32, 5.
blub-b'ring *R. & J.* iii, 3, 87.
blus-t'rer *Comp.* 58.
blus-t'ring *John* v, 1, 21.
blus-t'rous *Per.* iii, 1, 28.
bois-t'rous *John* iv, 1, 95.

[1] I'm not worth yet to wear: I shall, assur'dly.

bois-t'rous-ly *John* iii, 4, 136.
bow'r *M. N. D.* iv, 1, 64.
brav'-ry *Sonn.* 34, 4.
bri'r *Errors* ii, 2, 180.
bur-th'ning I *H* 6. ii, 5, 10.
but-ch'ry *As* ii, 3, 27.
ca-p'ring I *H* 4. iii, 2, 63.
cau-t'lous *Cor.* iv, 1, 33.
cham-b'rer *O.* iii, 3, 265.
chat-t'ring *Shrew* iv, 2, 58.
chev'-ril *H* 8. ii, 3, 32.
chris-t'ning *H* 8. v, 4, 78.
Cic'-ly *Shrew*, Ind. 2, 91.
clam-b'ring *Cor.* ii, 1, 226.
clus-t'ring I *H* 6. iv, 7, 13.
cock'-rel *R. & J.* i, 3, 53.
col-lat'-ral *A. W.* i, 1. 99.
con-fed'-ra-cy *M. N. D.* iii, 2, 192.
con-fed'-rate *R* 2. v, 3, 53.
con-f'rence *L. L. L.* ii, 1, 32.
con-sid'-rate *R* 3. iv, 2, 30.
con-sid'-ring *R. & J.* ii, 2, 64.
count'-nance II *H* 4. iv. 2, 13.
cov'-ring *H* 5 ii, 4, 38.
cov'-ting *Cym.* ii, 5, 25.
cov'-tous-ness *John* iv, 2, 29.
coz'-nage *Ham.* v, 2, 67.
coz'-ner I *H* 4. i, 3, 255.
coz'-ning *R* 2. ii, 2, 69.
dan-g'rous *John* iv, 2, 54.
dan-g'rous-ly *John* iv, 2, 186.
dark'-ning *H* 8. i, 1, 226.
deaf'-ning II *H* 4. iii, 1, 24.
dean'-ry *Wives* iv, 6, 31.
de-flow'r *M. for M.* iv, 4, 24.
de-gen'-rate *John* v, 2, 151.
de-lib'-rate *M. of V.* ii, 9, 80.
de-liv'-rance III *H* 6. ii, 1, 97.
de-liv'-ring *H* 5. i, 2, 203.
de-liv'-ry *R.* 3 i, 1, 75.
des-p'rate *Venus* 556.
des-p'rate-ly III *H* 6. iii. 2. 178.
de-stroy'r *Tim.* iii, 6, 105.
dif-f'rence *Comp.* 300.
dif-f'rent *John* iii, 4, 60.
dif-f'ring *A. & C.* ii, 2, 116.
dis-cov'-rer II *H* 4. iv, 1, 3.
dis-cov'-ry *Venus* 828.
dis-tem-p'ra-ture I *H* 4. iii, 1, 34.
dis-tem-p'ring *Venus* 653.
dow'r *Shrew* iv, 2, 117.
dow'r-less *Lear* i, 1, 259.
droll'-ry *Tp.* iii, 3, 21.
em-p'ror *H* 5. v, Prol. 38.
em-p'ry *T. A.* i, 1, 201.
en-t'ring III *H* 6. iii, 3, 63.
ev'-ning *Gent.* iv, 2, 17.
e-v'ry *Venus* 100.
fes-t'ring *R. & J.* iv, 3, 43.
fev'-rous *M. for M.* iii, 1, 75.
fi'-ry *John* ii, 1, 67.
fing'-ring *Gent.* i, 2, 101.
flat-t'rer *R* 2. ii, 1, 100.
flat-t'ring *Venus* 284.
flat-t'ry *Venus* 425.
fli'r *Cym.* v, 3, 2.
flow'r *Venus* 131.
flow'-ret I *H* 4. i, 1, 8.
flow'-ring *H* 5. iii, 3, 14.
flow'-ry *M. for M.* iii, 1, 83.
fool'-ry *L. L. L.* iv, 3, 163.
fop-p'ry *M. of V.* ii, 5, 35.
Fred'-rick *As* v, 4, 160.
fun'-ral *T. A.* i, 1, 176.
fur-th'rance *H* 5. i, 2, 301.
fur-th'rer *Tp.* v, 1, 73.
gar-d'ner *R* 2. iii, 4, 100.
gath'-ring *R* 2. v, 1, 58.
gen'-ral *John* iv, 3, 17.
gen'-ral-ly *R* 2. ii, 2, 132.
gen'-rous *T. & C.* ii, 2, 155.
glimm'-ring *M. N. D.* ii, 1, 77.
glis-t'ring *R* 2. iii, 3, 178.
glit-t'ring *John* iii, 1, 80.
Gow'r *Per.* ii, Prol. 40.
grov'-ling *John* ii, 1, 305.
hamm'-ring II *H* 6. i, 2, 47.
hard'-ning *W. T.* i, 2, 146.
hast'-ning *W. T.* v, 1, 189.
heark'-ning *Shrew* iv, 4, 53.
heath'-nish *O.* v, 2, 313.
hin-d'ring *M. N. D.* iii, 2, 329.
hon'st *A. W.* iii, 5, 85. [1]
hon'-ster *A. W.* iii, 5, 82. [1]
hon'-sty *W. T.* i, 2, 288.
hov'-ring *Lucr.* 1297.
im-mod'-rate *M. for M.* i, 2, 131.
im-mod'-rate-ly *R. & J.* iv, 1, 6.
in-con-sid'-rate *John* ii, 1, 67.
in-dif-f'rent *R* 2. ii, 3, 116.
in-dif-f'rent-ly *T. A.* i, 1, 430.
in-f'rence *O.* iii, 3, 183.
in-tem-p'rance *Mac.* iv, 3, 66.
in-t'rest *Venus* 210.
in-t'rim *Sonn.* 56, 9.
in-vet'-rate *John* v, 2, 14.
it'-rance *O.* v, 2, 150. (Q.)
jew'l *John* v, 1, 40.
Launc'-lot *M. of V.* ii, 3, 5.
laun-d'ring *Comp.* 17.
length'-ning *Cym.* i, 6, 201.
lib'-ral *R* 2. i. 4, 44.
lin-g'ring II *H* 4. i, 1, 156.
list'-ning *Venus* 698.
liv'-ry *Venus* 506.
lot-t'ry *M. of V.* ii, 1, 15.
low'r *W. T.* i, 2, 227.
low'-ring *A. & C.* i, 2, 129.
Lu-th'ran *H* 8. iii, 2, 99.
main-t'nance I *H* 4. v, 4, 22.
maj'-stas II *H* 6. v, 1, 5.
maj'-sty *John* iii, 1, 100.
mamm'-ring *O.* iii, 3, 70.
map-p'ry *T. & C.* i, 3, 205.
mas-t'ring *Comp.* 240.
me-t'or, *John* iii, 4, 157.
min'-ral *O.* i, 2, 74.
mis'-ry *W. T.* iii, 2, 123.
mis'-ra-ble *Gent.* v, 4, 28.
mock'-ry *R* 2. iv, 1, 260.
mod'-rate *M. of V.* iii, 2, 111 & 112 (one line).
mod'-rate-ly *R. & J.* ii, 6, 14.

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[1] I would he loved his wife. If he were
Hon'ster he were much goodlier. Is 't not
A handsome gentleman?
*Hel.* I like him well.
*Dia.* 'Tis pity h' is not hon'st. Yond's that same knave

mon-as-t'ry *R* 3. i, 2, 215.
mul'-teer *A.* & *C.* iii, 7, 36.
mur-d'rer *John* iv, 3, 80.
mur-d'ring III *H* 6. v, 6, 32.
mur-d'rous *John* iv, 2, 255.
mus-t'ring *R* 2. iii, 3, 86.
num-b'ring *R* 2. ii, 2, 146.
o-dor-if'-rous *John* iii, 4, 26.
of-f'ring I *H* 4. iv, 1, 69.
oft'-ner *M. N. D.* ii, 2, 93.
o-p'ner II *H* 4. iv, 2, 20.
o-p'ning *H* 5. i, 2, 16.
op'-rant *Tim.* iv, 3, 25.
op'-ra-tive *Lear* iv, 4, 14.
or-d'ring *John* v, 1, 77.
pal-t'ring *Cor.* iii, 1, 58.
pers'-ver-ance *Mac.* iv, 3, 93.
pes-tif-'rous I *H* 6. iii, 1, 15.
pil-f'ring *H* 5. i, 2, 142.
plas-t'ring *Ham.* iii, 1, 51.
play'r *O.* ii, 1, 113. [1]
pon-d'rous *M. for M.* iii, 2, 290.
pow-d'ring *H* 5. ii, 1, 79.
pow'r *Venus* 944.
pow'r-ful *R* 2. ii, 2, 55.
pow'r-less *John* ii, 1, 15.
pre-pos-t'rous III *H* 6. v, 6, 5.
pre-pos-t'rous-ly *Sonn.* 109, 11.
prof-f'rer *Gent.* i, 2, 56.
pro-cr'ant *Mac.* i, 6, 8 (see page 16).
prop'-rer *As* iii, 5, 51.
pros-p'rous I *H* 4. iii, 1, 2.
prow'ss *Mac.* v, 8, 41.
quar-t'ring I *H* 6. iv, 2, 11.
quick'-ning *M. for M.* v, 1, 500.
qui't-ly III *H* 6. i, 2, 15.
quiv'-ring *R.* & *J.* ii, 1, 19.
rav'-ning *R.* & *J.* iii, 2, 76.
re-cov'-ry III *H* 6. v, 5, 45.
rec-r'ant *Lucr.* 710.
r'ed-i-fied *R* 3. iii, 1, 71.
ref'-rence *A. W.* v, 3, 29.
re-mem-b'ring *R* 2. ii, 3, 47.
ren-d'ring II *H* 4. i, 1, 108.
re-qui'm *Phoenix* 16.
re-ver-b'rate *John* v, 2, 170.
rev'-rence *John* iii, 1, 159.
rev'-rend *Lucr.* 90.
rev'-rent II *H* 6. iii, 1, 34.
rev'-rent-ly I *H* 6. i, 2, 145.
rip'-ning *R.* & *J.* ii, 2, 121.
rob-b'ry *Sonn.* 40, 9.
Rou'n I *H* 6. iii, 2, 124.
scat-t'ring *O.* iii, 3, 151.
sé-ques-t'ring *T.* & *C.* iii, 3, 8.
sev'-ral *Comp.* 206.
sev'-ral-ly *T.* & *C.* iv, 5, 274.
sev'-ring *R.* & *J.* iii, 5, 8.
shiv'-ring *R* 2. v, 1, 77.
short'-ning I *H* 6. iv, 6, 37.
show'r *R* 2. iii, 3, 43.
show'r-ing I *H* 4. v, 1, 47.
sh'riff II *H* 4. iv, 4, 99.
shud-d'ring *M. of V.* iii, 2, 110.
sim-p'ring *Lear* iv, 6, 120.
sin'-wy *Venus* 99.
sis-t'ring *Comp.* 2.
slan-d'rer *Sonn.* 140, 12.
slan-d'ring *Sonn.* 127, 12.
slan-d'rous *R* 2. i, 1, 61.
slaugh-t'rer I *H* 6. ii, 5, 109.
slaugh-t'ring I *H* 6. iii, 1, 87.
slaugh-t'rous *Mac.* v, 5, 14.
slip-p'ry *John* iii, 4, 137 (or *slipper*).
slob-b'ry *H* 5. iii, 5, 13.
slut-t'ry *Cym.* i, 6, 44.
smoth'-ring *Cym.* iii, 2, 60.
sooth-say'r *J. C.* i, 2, 19.
sor-c'rer I *H* 6. i, 1, 26.
sor-c'ry *Tp.* i, 2, 264.
sov'-reign *Venus* 28.
sov'-reign-ty *Lucr.* 36.
spi-c'ry *R* 3. iv, 4, 424.
squan-d'ring *As* ii, 7, 57.
still'-ry *Venus* 443.
strength'-ning III *H* 6. ii, 6, 7.
suf-f'rance *H* 5, ii, 2, 46.
suf-f'ring *Comp.* 178.
sus-t'nance *T. A.* v, 3, 6.
swag-g'ring *Ham.* i, 4, 9.
tat-t'ring *John* v, 5, 7.
tem-p'rance *Cor.* iii, 3, 28.
tem-p'rate *John* iii, 4, 12.
tem-p'rate-ly *Cor.* ii, 1, 240.
tem-p'ring *Venus* 565.
ten-d'ring *R* 2. i, 1, 32.
threat'-ner *John* v, 1, 49.
threat'-ning *John* iii, 4, 120.
thun-d'ring *R* 2. iii, 3, 56.
tot-t'ring *R* 3. iii, 2, 37.
tow'r *Pilg.* 19, 29.
tow'r-ing *Mac.* ii, 4, 12.
trav'-ler *Tp.* iii, 3, 26.
trav'-ling *Mac.* ii, 4, 7.
treach'-rous *John* v, 4, 38.
treach'-ry *W. T.* ii, 1, 195.
tri'r *Cor.* iv, 1, 4.
trum-p'ry *Tp.* iv, 1, 186.
ul-c'rous *Tim.* iv, 3, 39.
un-rev'-rend *John* i, 1, 227.
un-vul-n'ra-ble *Cor.* v, 3, 73.
ut-t'rance *John* iv, 1, 98.
ut-t'reth *Shrew* ii, 1, 177.
ut-t'ring *Lucr.* 1813.
vi-p'rous *Cor.* iii, 1, 287 (or *viper*).
wan-d'rer *Venus* 825.
wan-d'ring *John* iv, 1, 93.
wa-t'rish *Lear* i, 1, 261.
wa-t'ry *Lucr.* 1748.
wav'-ring *R* 2. ii, 2, 129.
whis-p'ring *M. for M.* iv, 1, 39.
wick'd-ness *A. W.* iii, 2, 89.
with'-ring *Sonn.* 126, 4.
won-d'ring *Lucr.* 1596.
woo'-r III *H* 6. iii, 2, 83.
wretch'd-ness *H* 8. iii, 1, 123.

Besides, Shakespeare in the majority of cases syncopates the *-est*-ending of the superlative degree. The following

[1] Play'rs in your housewifery, and housewives in
Your beds.
*Des.* O, fie upon thee, slanderer!

passage (R 2. iii, 3, 201) illustrates both the syncopated and the full form:

> .... they well deserve to have,
> That know the strong'st and surest way to get.

We shall afterwards show that words ending in *-en* and *-er* may entirely drop these terminations by apocope. It is therefore by no means sure that, for instance, *angering*, *answering*, *darkening*, *deafening*, etc. lose the *e* only; it is at least just as likely that in many of these cases we have to assume syllabic syncope, viz. *ang'ing*, *ans'ing*, *dark'ing*, *deaf'ing*, etc.

We have in a few cases found the truth of this deduction confirmed by the rhyme:

> I dare them all to try me, and leave threatning,
> The proofe of pudding's alwaies in the eating:
> *J. Taylor*, F. 1630, R. S. S. p. 323.
> To take the box up for him; and pursues
> The Dice with glassen eyes, to the glad viewers
> *Ben Jonson*, ii, Underwood, p. 186.

*Viewers* must accordingly here be pronounced *view's*, and this renders it likely that, for example, *destroyers* in Tim. iii, 6, 105 was pronounced *destroy's*. The matter is clear enough, although it is quite impossible in these and similar cases to say where the line should be drawn between syncope of *e*, and syllabic syncope or apocope.

The above observation is meant as a general one. It applies not only to the *-en* and *-er* endings, but also to the *-on* ending for instance, so that it is needless each time to refer to these points separately. Every intelligent reader whose mind has deliberately taken in the facts here laid before him, will of himself be led to the conclusion that, for example, the words *assur'dly*, *wick'dness*, *wretch'dness* MAY or MUST be pronounced without the *d*.

> It is the mynd, that maketh good or ill,
> That maketh wretch or happie, rich or poore:
> *Spenser*, F. Q. vi, 9, 267 & 268.

Examples from other writers in verse:

> And Katherine de Medicis, whose Athisme wrought much woe.
> *W. Warner*, Albions Engl. 1597, p. 257.

Which springs at B'lestat, neere the famous Mountain
*Sylvester*, F. 1621, p. 56.
To Plummers, Bricklay'rs, Smithes, and Carpenters,
*J. Taylor*, F. 1630. R. S. S. p. 70.
So, Asia, 'art thou cru'lly even
*Ben Jonson*, i, p. 697. (Cat. ii, 537.)
Then (Goths and Vandals. Gens'ric, Trasimond)
*Sylvester*, F. 1621, p. 540.
No Legerd'maine, or Juggling sharking Cheats:
*J. Taylor*, Travels through more etc. R. S. S. p. 35.
Those two that led the wicked Od'rik tide,
*J. Harington*, Orlando Fur. xxiv, 16, 1.
Shall be the Prizes of your Prow's, and mount your fame to Starres.
*W. Warner*, Albions Engl. 1592, p. 98.
That which is good, or tol'rable, or ill,
*J. Taylor*, F. 1630. R. S. S. p. 405.
His ulc'rous body in the Thespian spring,
*Ben Jonson*, I, p. 83.

We have here set down only a few of the rarer instances, this syncope of *e* being of so frequent occurrence that we think it needless to cover half a dozen of pages with quotations.

## 3. Syncope of *i*.

Al'ce *Shrew* Ind. 2, 112.
ban'sh-ment II *H* 6. ii, 3, 14.
be'ng *Venus* 24.
blow'ng *Cym.* iv, 2, 172.
car-d'nal *John* v. 1, 74.
conf'-dence *R* 2. ii. 4, 6.
conf'-dent *Mac.* v, 4, 8.
cont'-nence *T. A.* i, 1, 15.
dest'-ny *R* 3. iv, 4, 217.
do'ng *Tp.* ii, 1, 284.
draw'ng *T.&C.* iv, 2, 111.[1]
dut'-ful *H* 5. ii, 2, 127.
dy'ng *W. T.* i, 2, 92.
empt'-ness *A. & C.* iii, 13, 36.
ev'-dence *Cym.* v, 5, 368.
ev'-dent *W. T.* ii, 2, 43.
ex-tra-or-d'na-ry *W. T.* i, 2, 227.
Ferd-'nand *Tp.* iv, 1, 8.
flour'-shing *Gent.* v, 4, 3.
fool'sh *Tp.* i, 2, 479.
fort'-fi-ca-tion *O.* iii. 2, 5.[2]
fug'-tive *A. & C.* iii, 1, 7.
gnaw'ng *T. A.* iii, 1, 262.
go'ng *H* 8. i, 1, 73.
grow'ng *W. T.* iv, 4, 79.
hast'-ly *W. T.* v, 3. 155.
im-por-tun'-ty *O.* iii. 3, 251.
inc'-dent *Tim.* v, 1, 203.
in-cont'-nent *Tim.* iv, 1, 3.
in-fin'te *M. for M.* i, 4, 54.
Kath-ar'ne *H* 5. v, 2, 4.
know'ng *Ham.* v, 2, 44.
lay'ng II *H* 6. iv, 1, 25.
Lew's *John* iii, 1, 3.
mal'ce *Mac.* iii, 2, 14.[3]
med'-c'na-ble *T. & C.* i, 3, 91.
med'-cin-al *W. T.* ii, 3, 37.
med'-c'nall *O.* v, 2, 351.[4]

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1 Draw'ng all things to't. I'll go' in and weep, —
*Pan.* Do, do. —

2 Repaiër there to me.
*Iago.* Well, my good lord,
I'll do't.
*Oth.* This fort'fication, gentlemen,
Shall we see it?
*Gent.* We'll wait upon your lordship. —

3 W'have scotch'd the snake, not killed it: she'll close
And be herself, whilst our poor mal'ce remains
In danger of her former tooth. But let
The frame of things disjoint, both the worlds suffer, —

4 Their med'c'nall gum. Set you down this; and say
Besides, that in Aleppo once, where a

med'-cine *Mac.* v, 2, 27.
min'-ster *Tp.* iii, 3, 65.
mort'-fy *Mac.* v, 2, 5.
Mor-t'mer I *H* 4. i, 3, 281.
mul-ti-tud'-nous *Cor.* iii, 1, 156.
not'ce *O.* iii, 3, 150.
nour'sh *T. A.* v, 1, 84.
nour'-shing *O.* iii, 3, 78.
obst'-nate *H* 8. ii, 4, 121.
per'l *Shrew* Ind. 2, 124. (t'incur)
per'-lous I *H* 4. iv, 1, 43.
per'-shing *Cym.* iv, 2, 60.
pest'-lence *Cor.* iv, 1, 13.
pest'-lent *Ham.* iv, 5, 91.
phys'c I *H* 6. iii, 1, 148 (see reference to *'ford*).
play'ng *Comp.* 242.
prac-t'ser *O.* i, 2, 78.
prof'-ting *M. for M.* ii, 4, 128.
prom'-sing *A. W.* iii, 3, 3.
pun'sh *A. & C.* iv, 14, 138 (second word).
pun'sh-ment *Cym.* v, 5, 334.
pur'-ty *Ado.* iv, 1, 105.
rav'-shing *Mac.* ii, 1, 55.
rel'sh *T. & C.* i, 3, 387 & 388 (one line). [1]
ru'n *Tim.* iv, 2, 16.
ru'n-ous *T. A.* v, 1, 21.
say'ng *Cor.* iii, 3, 93.
see'ng *O.* i, 3, 203.
serv'ce *Lear* iv, 2, 27. [2]
serv'-cea-ble *Cym.* iii, 2, 15.
so-lic'-ting *Lear* i, 1, 234.
sp'rit *Venus* 882. [3]
sp'rit-ing *Tp.* i, 2, 298. (see page 30.)
sp'rit-(u)al I *H* 6. iii, 1, 50.
sup-pl'ant *Lucr.* 897.
throw'ng *O.* i, 1, 52.
un-merc'-ful *Lear* iii, 7, 33.
va-r'a-ble *Venus* 967.
vis'-ting *A. & C.* iv, 15, 68.
vis'-tor *W. T.* ii, 2, 11. [4]
Warw'ck III *H* 6. iv, 1, 136.
woo'ng-ly *Mac.* I, 6. 6 (see page 16.)
worsh'p I *H* 6. i, 2, 145. (rev'rently)
worth'-ly *Cor.* iv, 1, 53.

## Examples from other verse-writers:

Malignant and a turban'd Turk beat a
Venetian and traduc'd the state; I took
By th' throat the circ'cis'd dog, and smote him, thus! —
[1] Ulysses, now I gin to rel'sh thy' advice; (or: *thy vice*) —
[2] A mistress' mand. Wear this; spare speech; decline
Your head: this kiss, if it durst speak, would stretch
Thy spirits up into the air: conceive,
And fare thee well.
*Edm.* Yours in the ranks of death.
*Gon.* My most dear Gloucester! O, the difference
Of man and man! T'ye a wom's serv'ce' are due:
My fool usurps my bod'.
*Osw.* Ma'm, here comes m'lord. —

[3] Both *spirit* and *spri(gh)t* are of course derived from Old French *espirit* by aphæresis, and the syncopation of the first *i* took place in a time when the stress still rested on the last syllable.

[4] You know me, d'ye not?
*Gaol.* For a worthy lady,
And one whom much I honour.
*Paul.* Pray you then,
Conduct me to the queen.
*Gaol.* I may not, ma'm:
To the contrar I have express commandment.
*Paul.* Here is ado, to lock up honesty
And honour from th'access of gentle vis'tors!
Is 't lawful, pray, to see her wim? any' of them?
*Gaol.* So please you, ma'm, to put apart these your
Attendants, I shall bring Emilia forth.
*Paul.* Pray now, call her. — Withdraw yourselves.
*Gaol.* And, ma'm,
I must be present at your conference.
*Paul.* Well, be 't so, prith'. — Here's such ado to make
No stain a stain as passes colouring. —
Dear gent'woman, how fares our gracious lady? —

Or one in all that Earth affoords aboundantler that flooted,
*W. Warner*, Albions Engl. 1612, p. 342.
Where (with a Light) our A'm'ral leads the way,
*Sylvester*, F. 1621, p. 1170.
(prose-superscription:) An Epitaphe uppon the death of the right wise and worthy Matron the Lady Alse Avenon.
*T. Kendall*, Trifles, R. S. S. p. 297.
Whose Plot may serve in rarest Arch'tecture:
*Sylvester*, F. 1621, p. 105.
Be'ng strong, their minds on God they never set:
*J. Taylor*, F. 1630. R. S. S. p. 46.
The while his brother under Card'nals cap,
*J. Harington*, Orlando Fur. iii, 46, 1.
As she, keepe thou strict cent'nell o're thy eare,
*W. Habington*, Castara, R. A. p. 22.
From whence these strange deban'shments of our Nymphes
*S. Daniel*, F. 1623, p. 338.
For who can shun the chaunce, that dest'ny doth ordaine?
*Spenser*, F. Q. iii, 1, 338.
I know his d'ameters, and circumference:
*Ben Jonson*, ii, Tub, p. 95.
Who D'oge? my D'ogenes? a great Writer, marry!
*Ben Jonson*, ii, Tub, p. 72.
Twixt recreant basenes, and disord'nate will,
*Drayton*, The Barrons Warres, iii, 76, 7.
Sixt Edward, Mary, Phillip, Elsabeth,
*J. Taylor*, The Old, O. Very O. Man, R. S. S. p. 12.
The toyles of Emp'ricks, and their boasted practice;
*Ben Jonson*, i, p. 651.
And with it running hast'ly to her sonne,
*Spenser*, F. Q. iii, 8, 24.
Out of S. Kather'nes, where they use to keepe,
*Ben Jonson*, i, p. 669.
But Worster, know'ing it could not be secur'd,
*S. Daniel*, F. 1623. Civ. Wares, iv, 42, 7.
Daughter to Lews the xii king of that name
*J. Harington*, Orlando Fur. xiii, 57, 3.
Finding himselfe his likel'hood verie small
*J. Harington*, Orlando Fur. v, 21, 3.
Full of great vertues, and for med'cine good.
*Spenser*, F. Q. i, 11, 262.
Whose medc'nall branches cast into the lake,
*Drayton*, Moses h. B. a. M., R. S. S. p. 173.
Whether to Memph's or Marmorid's they wend.
*Sylvester*, F. 1621, p. 815.
A weeke at ord'naries, on his broken meat:
*Ben Jonson*, i, p. 530.
To ferry that old man over the perlous foord.
*Spenser*, F. Q. ii, 6, 176.
Let's stay all night, for it growes pestlence darke.
*G. Wither*, Juvenilia. R. S. S. p. 239.
All pestlent plagues she calles upon, what ever Libie lande,
*J. Studley*, Medea, R. S. S. p. 273.
(prose:) It will be such a pest'ling devise,
*Ben Jonson*, i, p. 557.
Hee's as a Mouse play'ng by a sleeping Cat:
*Sylvester*, F. 1621, p. 1051.

(prose:)..... prayng thee to consider how hard a thing it is....
*J. Heywood*, Troas, To the Reader, R. S. S. p. 198.
Endeth his dayes in this predest'ned place.
*Drayton*, Moses h. B. a. M., R. S. S. p. 187.
Nor hath the other likelihood, for quietler ruleth none.
*W. Warner*, Albions Engl. 1592, p. 68.
And many a cottage yeelded good Scott'sh Ale;
*J. Taylor*, F. 1630, R. S. S. p. 137.
And see'ng how difficult a thing it is
*S. Daniel*, F. 1623, p. 45.
This profane thought from your unsettled Sp'rit.
*Sylvester*, F. 1621, p. 145.
Thought stray'ing, uncertayne, floting to each shore,
*Ben Jonson*, i, 910.
And testfied his grief with flowing teares?
*Spenser*, Astrophel (Aeglogue) 29.
The whole foundation of the ile of Sicill warelie vewd.
*Ar. Golding*, Metamorph. 1587, p. 69 bis.
Then on the worth'est tract up tow'rds the mid-dayes Sun,
*Drayton*, The Poly-Olbion, R. S. S. p. 401.

## 4. Syncope of *o*, and *ou*.

### Examples from Shakespeare:

abs'-lute I *H* 4. iv, 3, 50.
anch'-ring *Gent.* iii, 1, 118.
arch-bish'p *H* 8. iii, 2, 74.
arch-bish'p-ric *H* 8. ii, 1, 164.
arm'-rer *T. & C.* i, 2. 6.
beck'-ning *T. & C.* v, 3, 53.
bel-l'wing *Tp.* ii, 1, 311.
bish'p III *H* 6. iv, 4, 11.
blaz'-ning *O.* ii, 1, 63.
blos-s'ming *M. for M.* i, 4, 41.
bor-r'wer *Ham.* i, 3, 75.
bor-r'wing *A. W.* iii, 1, 9.
clam'-rous *Venus* 693.
clam-or's *Lear* ii, 2, 25. (F.)
cor-m'rant *T. & C.* ii, 2, 6.
cor-p'ral *H* 5. i, 1, 16.
c'row-net *Tp.* i, 2, 114.
ex-tem-p'ral I *H* 6. iii, 1, 6.
ex-tem-p'ral-ly *A. & C.* v, 2, 217.
ex-tem-p're *Shrew* ii, 1, 265.
falc'-ner *R. & J.* ii, 2, 159.
fav'-ra-ble *O.* ii, 1, 67. (H'-'as)
fav'-rer *T. A.* i, 1. 9.
fav'-rite I *H* 4. iv, 3, 86.
fol-l'wer *R* 2. iii, 2, 217.
fol-l'wing *Comp.* 130.
glut-t'nous *Tim.* iii, 4, 52. [1]
gon-d'lier *O.* i, 1, 126.
har-b'rage *Per.* i, 4, 100.
har-b'ring II *H* 6. iv, 7, 109.
hon'-ra-ble *Gent.* iii, 1, 64. (gent'man)
hon'-ra-bly *H* 8. iv, 2, 19.
hon'-ring *Per.* v, 1, 17.
hum'-rous *John* iii, 1, 119.
ill-fav'-red-ly *H* 5. iv, 2, 40.
im-pris'-ning I *H* 4. iii, 1, 30.
in-s'lence *H* 8. i, 1, 138.
in-s'lent *Lear* i, 4, 221.
ir'n *John* iv, 1, 39.
i-v'ry *Venus* 230.
la-b'rer *A. W.* i, 2, 67.
la-b'ring *Lucr.* 1380.
Lod'-wick *M. for M.* v, 1, 126.
mar-vel's *Ham.* ii, 1, 3. (Q. & F.)
may'r *H* 5. v, Prol. 25.
mel-an-ch'ly *Sonn.* 45, 8.
o-d'rous *M. N. D.* ii, 1, 110.
par-d'ning *R* 2. v, 3, 96.
pas-t'ral *W. T.* iv, 4, 134.
per-s'nage *M. N. D.* iii, 2, 292 (first word).
per-s'nal *Comp.* 130.
per-s'nal-ly *R* 2. ii, 3, 135.
per-s'nate *Tim.* i, 1, 69.
pois'-ner *W. T.* i, 2, 352.
pois'-ning *Venus* 740.
pois'-nous *Lucr.* 530.
pris'-ner *Venus* 110.
purp'se *Lear* i, 1, 228. [2]
ranc'-rous *Errors* i, 1, 6.
rea-s'na-ble *W. T.* iv, 4, 408.
reck'-ning *Lucr.* 19.
rig'-rous *M. of V.* iv, 1, 8.
ri'-tous II *H* 6. iv, 1, 64.
rum'-rer *Cor.* iv, 6, 47.
sa-v'ry *W. T.* iv, 4, 104.
shad'-wing *John* ii, 1, 14.
shad'-wy *Gent.* v, 4, 2.
sum-m'ner *Lear* iii, 2, 59.
swal-l'wing *Venus* 757.
tem-p'ral *H* 5. i, 1. 9.
tim'-rous *Venus* 674.
tim'-rous-ly *R* 3. iii, 5, 57.
trai-t'rous I *H* 6. iv, 1, 173.
trea-s'nous *Mac.* ii, 3, 138.
un-sa-v'ry III *H* 6. iv, 6, 80.
when-s'ev-er *M. for M.* v, 1, 158.
wid'-wer *A. W.* v, 3, 70.

---

[1] And take down th'int'rest int' their glutt'nous maws. —
[2] See our text (line 212) in chapter XV.

Examples from other verse-writers:

The second was as Almner of the place,
*Spenser*, F. Q. i, 10, 339.
Turne Spits and Andir'ns to bright mettle shining,
*J. Taylor*, F. 1630, R. S. S. p. 495.
(prose:) Sir, his name is Gnomaticus, he dwelleth in Saint Antlines, . . .
*Gascoigne*, Ed. Hazlitt, ii, p. 9.
In stead of bloosmes, wherewith your buds did flowre.
*Spenser*, The Sheph. Calender, Jan. 35.
With greene leaves, ye bushes, with bloosming buds
*Spenser*, The Sheph. Calender, May, 9.
Moon-like, indented; butt'ned down the side
*Sylvester*, F. 1621, p. 497.
But let him hang untill his clam'rous tongue
*J. Taylor*, F. 1630, R. S. S. p. 239.
Guns, drums, and phifes, and the shrill clang'rous trumpet
*J. Taylor*, F. 1630, R. S. S. p. 235.
My Corm'rant is a piddler to him then.
*J. Taylor*, F. 1630, R. S. S. p. 486.
So for our corp'rall uses 'tis most meete
*J. Taylor*, Drinke and welcome, R. S. S. p. 19.
Extemp'ry without any meditation,
*J. Taylor*, A Swarme of Sect. etc. R. S. S. p. 11.
At least, a fav'rer of the Scarlet-Whoore.
*G. Wither*, Campo-Musae, R. S. S. p. 33.
The Senate just, and fav'ring lords unto us,
*Ben Jonson*, i, p. 370.
What foolings, in their fav'rites, to perplex them,
*G. Wither*, Vox Pacifica, R. S. S. p. 137.
Than Davids, or your Foll'wers would have shown.
*G. Wither*, Verses intended t. th. King's Maj., R. S. S. p. 4.
And in his words his glut'nous mouth doth sin,
*J. Taylor*, Epigrammes, 1651, N°. 73.
As a fell Mastive, whom a Grewnd more fell,
(= grewhound) *J. Harington*, Orlando Fur. xlvi, 121, 1.
I harbred still within my carefull brest.
*Th. Watson*, Passionate Centurie of Love, xcix, 12.
Like a tame Her'n-sew for you?
*Fas.* I but waited
*Ben Jonson*, ii, Newes, 8.
For, if the hum'rous world will talke at large,
*Ben Jonson*, i, p. 813.
From his impris'ning chamber clad in blacke,
*Drayton*, The Barrons Warres, v, 5, 1.
Like wilfull prisners, store of ir'ns and bolts.
*J. Harington*, Orlando Fur. xxiv, 2, 8.
Though Ir'nmongers or Feltmakers they bee,
*J. Taylor*, The Irish Footman's Poetry, R. S. S. p. 8.
So none but David, on his yv'rie harp,
*Th. Hudson*, Sylvester's F. 1621. p. 705.
Thus were the Lab'rers in Gods Vineyard usde,
*J. Taylor*, F. 1630, R. S. S. p. 22.
But lodwick, this of grace to me aread:
*Spenser*, Amoretii, 33, 5.

The Lady Mayresse pass'd in through the Towne,
*Ben Jonson*, ii, Underwood, p. 209.
And drown'd in dark death-ushering melanch'ly,
Dedic. to Chapman's Al Fooles (cited from S. Walker).
Which from the neighb'ring Countries did appeare
*G. Wither*, Campo-Musae, R. S. S. p. 17.
This neighbrod bred acquaintance first, this neighbrod first did stir
*Ar. Golding*, Metamorph. 1587, p. 52.
Whose od'rous breath destroyes
*Ben Jonson* i, p. 832. (The Forest xi.)
Prolonging shame, but pard'ning not their sinne.
*Drayton*, The Barrons Warres, ii, 60, 8.
Yet if Rusticke Past'rall Measures,
*G. Wither*, Juvenilia, R. S. S. p. 809.
Let great and courtly Pers'nages delight,
*G. Wither*, Juvenilia, R. S. S. p. 684.
To chase disdaine out of the poysned harte,
*Gascoigne*, Ed. Hazlitt, i, p. 300.
In Italie, poysning is alwaies rife:
*Th. Churchyard*, The worthiness of Wales, R. S. S. p. 13.
And shrink'st thy poys'nous head into thy bosome:
*Ben Jonson*, i, p. 342.
Nile's poys'ny Pirate press the slimy shoar,
*Sylvester*, F. 1621. p. 121.
A Greeke prisner is come into my hands.
*Gascoigne*, Ed. Hazlitt, i, p. 296.
And giving colour to his ranck'rous hate,
*Drayton*, The Legend of Matilda, R. S. S. p. 458.
The mighty rectres of this globe below
*Drayton*, The man in the Moone, R. S. S. p. 112.
With bringing home oyle, graine, and savrie salt
*Gascoigne*, The Steele Glas, 779.
There came not in, a seas'nable supply.
*G. Wither*, Sigh for the Pitchers, R. S. S. p. 41.
These be my priests, the seasning of the earth,
*Gascoigne*, The Steele Glas, 830.
Of saving bloud, and succ'ring innocence?
*Ben Jonson*, i, p. 915.
The Smoak of Merit super-er'gatory,
*Sylvester*, F. 1621, p. 1133.
They lack'd no temp'rall, or eternall food.
*J. Taylor*, F. 1630, R. S. S. p. 21.
Trait'resse to Reason, that high heav'n-born-Queen,
*G. Wither*, Campo-Musae, R. S. S. p. 34.
T'a traitrous death that traitrously had meant.
*Drayton*, The Barrons Warres, iv, 9, 8.
Doe not false courage from those vap'rings take,
*G. Wither*, Carmen Expostulatorium, R. S. S. p. 19.
To be subdu'd ith' vict'ry of thy eyes?
*W. Habington*, Castara, R. A. p. 46.
Death which to th' vig'rous heate of youth brings feare
*W. Habington*, Castara, R. A. p. 103.
Whos'ever greater fearde.
*H.* Then these O father yet agayne
*Jasp. Heywood*, Hercules Furens, R. S. S. p. 40.

## 5. Syncope of *u*.

### Examples from Shakespeare:

ad-vent'-ring *M. of V.* i, 1, 143.
ad-vent'-rous I *H* 4. i, 3, 191.
a-lar'm *Cor.* ii, 2, 80.
au-g'ring *A. & C.* ii, 1, 10.
Brak(en)-b'ry *R* 3. i, 1, 105.
cen-s'ring *A. & C.* v, 2, 57.
con-fl'ence *Tim.* i, 1, 42. [1]
con-ject'-ral *Cor.* i, 1, 198.
con-j'rer I *H* 6. i, 1, 26.
de-cor'm *M. for M.* i, 3, 31.
Er-c'les *M. N. D.* i, 2, 31.
fig'-ring *Comp.* 199.
fort'-nate *A. & C.* iv, 14, 76.
Her-c'les *Cym.* iv, 2, 311.
in-fl'ence *Sonn.* 15, 4.
in-j'ry I *H* 4. v, 1, 50.
meas'-ring *R. & J.* i, 1, 133.
mur-m'rer *H* 8. ii, 2, 131.
mur-m'ring *John* iv, 2, 53.
per-j'ry *Gent.* v, 4, 103.
Salis-b'ry *R* 2. v, 6, 8.
scrup'-lous *A. & C.* i, 3, 48.
sulph'-rous *Tp.* i, 2, 204.
su-per-fl'ous *John* ii, 1, 148.
tor-t'ring *M. N. D.* v, 1, 37.
tri'mph *Ham.* i, 4, 12. [2]
tri'mph-er *T. A.* i, 1, 170. (or: *Gracious triúmpher*)
tur-b'lent *Tim.* v, 1, 221.
un-fort'-nate *Cor.* v, 3, 97.
un-meas'-ra-ble *Tim.* iv, 3, 178.
Ur-s'ley *Ado* iii, 1, 4.
u-s'ring *Tim.* iii, 5, 110.
vent'-ring *Venus* 567.
vent'-rous *M. N. D.* iv, 1, 37.
where-'pon I *H* 4. iv, 3, 42. [3]

### Examples from other writers in verse:

Those be the riches fit for an advent'rous knight.
*Spenser*, F. Q. ii, 7, 95.

(prose:) .... on a cheefe Argent betweene two Ann'lets, sables;
*Ben Jonson*, i, p. 124.

He was at Banbrie field of yore, | And through the battaile twise:
*Th. Churchyard*, The worthines of Wales, R. S. S. p. 53.

Were so well read, as it were no decor'me
Where truth is studied, there to practise forme.
*Ben Jonson*, i, p. 968.

Made is wyth hande of Hercles peace
*Jasp. Heywood*, Hercules furens, R. S. S. p. 31.

From speaking out the murm'rings of my heart;
*G. Wither*, Vox Pacifica, R. S. S. p. 106.

Puffing their soules away in perj'rous aire,
*Ben Jonson*, i, p. 82.

Than Shrewsebrie Towne, thereof first cause must bee.
*Th. Churchyard*, The worthines of Wales, R. S. S. p. 77.

Whilst thou with Sulph'rous flames are like to choake.
*J. Taylor*, F. 1630, p. 398.

The sulph'ry Plagues prepar'd for sinfull Man.
*Sylvester*, F. 1621, p. 302.

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1 *Pain.* How this lord's followed!
*Poet.* The senators
Of Athens: happy man!
*Pain.* Look, moe!
*Poet.* You see
This confl'ence, this great flood of visitors! —

2 The tri'mph of 's pledge.
*Hor.* Is 't custom?
*Ham.* Ay, marry', is 't: —

3 The nature of your griefs, and where'pon you
Conjure from th' breast of civil peace such bold
Hostility, teaching his duteous land —

That tort'rest both the dooer and distrest.
*S. Daniel*, F. 1623, Civ. Wares iii, 59, 2.
A meere upbraiding Griefe, and tort'ring punishment.
*Ben Jonson*, ii, Underwood, p. 242.
(Dramatis personae:) Ursla. A Pigge-woman.
*Ben Jonson*, ii, Bartholmew Fayre.
Tell Us'rers they are banisht from Gods hill,
*J. Taylor*, F. 1630, R. S. S. p. 398.
From Us'ry and extortion he 'l not part,
*J. Taylor*, F. 1630, R. S. S. p. 398.
And save her honour with your ventrous paines;
*Spenser*, F. Q. iv, 2, 247.

## 6. Syncope of *y*.

Examples from Shakespeare:

Hol'-rood I *H* 4. i, 1, 52. lad'-ship *W. T.* ii, 2, 46.

Examples from other poets:

And threw my selfe amid the streame: which as I dallingly
*Ar. Golding*, Metamorph. 1587, p. 73.
By some unpitting Pirat that is sack'd;
*Drayton*, Heroical Epistles, R. S. S. p. 334.

## 7. Syncope of *ei*.

Example from Shakespeare:

pléb'-an *Cor.* i, 9, 7.

Perhaps, however, Shakespeare here used the adjective *plebal*, which, though not given in dictionaries, is now and then met with in Warner, *e. g.*

Had furnisht him of plebale Friends, a Beast of many heads.
*W. Warner*, Albions Engl. 1612, p. 352.

## 8. Syncope of *ia*.

Example from Shakespeare:

parl'-ment III *H* 6. i, 1, 71.

## 9. Syncope of *io*.

Examples from Shakespeare:

com-pas-s'nate *T. A.* ii, 3, 217.
con-dit'-nal-ly III *H* 6. i, 1, 196.
ex-e-cu-t'ner *As* iii, 5, 3.
pas-s'nate *John* ii, 1, 544. (Sh' is)
pen-s'ner *M. N. D.* ii, 1, 10.
pe-ti-t'ner *L. L. L.* v, 2, 207.
un-com-pas-s'nate *Gent.* iii, 1, 231.

Examples from Drayton:

With circumstance, and each conditi'nall rite
*Drayton*, The Barrons Warres, i, 63, 3.
And should the beames proport'onably project:
*Drayton*, The Barrons Warres, vi, 41, 6.

## 10. Syncope of *ue*.

Examples from Shakespeare:

con-q'ring *A. & C.* i, 2, 106.
con-q'ror *R* 3. iv, 4, 334.

Examples from other verse-writers:

The conqu'ring Champion, the prime Horse in course,
*Ben Jonson*, ii, Horace, p. 7.
(Harrold) and William Conq'rour his successor;
*J. Taylor*, The Old, Old, Very Old Man, R. S. S. p. 21.
Or Const'ring truly, Easie to be done.
[old form: *to conster*]. *J. Taylor*, F. 1630, R. S. S. p. 268.
Thou wilt conclude thy rogu'ry in a Rope,
*J. Taylor*, F. 1630, R. S. S. p. 308.

## 11. Syncope of *ui*.

Examples from Shakespeare:

lang'-shing *Cym.* i, 5, 9.
vanq-'sher *Ham.* i, 1, 93.

## 12. Syncope of *uo*.

Example from Shakespeare:

liq'-rish *Tim.* iv, 3, 194. [old form: *lickerish*]

Example from the Water-Poet:

You, whom no Cherries like your lickrish tooth,
*J. Taylor*, F. 1630, R. S. S. p. 25.

## B. Consonantal Syncope.

We call the syncope *consonantal*, if a consonant is dropped

together with the vowel. [If the dropped vowel and consonant constitute a syllable by themselves, we class this kind of syncope with the following group.]

### 1. Syncope of *d* + *vowel.*

Examples from Shakespeare:

ma(da)m *Gent.* iv, 3, 4 (both words).
me(d)l(e) *A. W.* iv, 3, 257.
nee(d)l(e) *John* v, 2, 157.
no(dd)l(e) *M. N. D.* iii, 2, 17.

*Ma'm* is of frequent occurrence in Shakespeare and his contemporaries, but we have not hitherto found this shortening symbolized in print. For instance,

> Where madame Sempronia should take place of me,
> *Ben Jonson*, i, p. 715. (Cat. iii, 386.)

*Medle* and *needle* are also found as monosyllables in Ben Jonson, but this shortening is not exhibited in print. But in John Still, for example, we find both these words in rhymes printed in their shortened form:

> Such is the luck that some men gets, while they begin to mell,
> In setting at one such as were out, minding to make all well.
> Gammer Gurton's Needle, D. O. E. P. E. H., Vol. iii, p. 248.
> He has almost undone us all, that is as true as steel.
> And yet for all this great ado, cham never the near my nee'le.
> Ibidem, p. 251.

Though the matter is not of great practical interest, we would point out that in *medle* and *needle* it is not the consonant only that is dropped. It is easy to see that in *med(d)el* and *needel* as we might spell them with an attempt at phonetic transcription, it is *d* + *e* that is dropped.

Perhaps the consonantal syncope of *medle* and *needle* is one in appearance only: *to mell* may have arisen from O. Fr. *meller,* and *neel* may be an apocopated form of M. Engl. *neelde.*

### 2. Syncope of *k* + *vowel.*

This syncope occurs only in the word *ta(ke)n,* e. g. Venus 2, — presumably also in *ta(ki)ng* — and is of such frequent occurrence that we need not give other examples.

### 3. Syncope of *l* + *vowel*, or of *vowel* + *l*.

Examples from Shakespeare:

chanc(el)-lor III *H* 6. i, 1, 238. gent(le)-man *Shrew* iii, 2, 186.
couns(el)-lor *W. T.* ii, 3, 55. gent(le)-wom-an *W. T.* ii, 2, 20 (see *vis'tor*).

Examples from other writers in verse:

Lorde Chanclour was and had the great broad seal.
*Drayton*, M. for M. Wolsey, 37. (*Guest*, p. 56.)
His counslor straight: likewise was Wolsey plaste.
*Drayton*, M. for M. Wolsey, 15. (*Guest*, p. 56.)
At so examp-lesse, and un-blam'd a life,
*Ben Jonson*, i, p. 384.
*Sub.* How, sir!
*Mam.* This gent'man, you must beare withall.
*Ben Jonson*, i, p. 625.
It is gentmanly spoken.
Is it not trowe ye?
*N. Udall*, Roister Doister, R. A. p. 41.
(prose:) .... 'tis more of thy gent'nesse, then of my deserving, Iwusse.
*Ben Jonson*, i, p. 340.
My taske is done. Gen'woman! I'have in sort
*Ben Jonson*, ii, Tub, p. 74 bis.
It is a heaven to heare my Phippe,
Howe she can chirpe with chery lippe.
*Gascoigne*, Ed. Hazlitt i, p. 488.

We would make the reader observe that the *t* in *gent'man* etc. is optional in pronunciation, as is proved by the analogy of *gen'woman*. We might therefore equally well have classed these words with the examples of syllabic syncope. *Gemman* is met with as an XVIII century vulgarism in *Sheridan*'s Rivals II, 2:

*Lucy*. O Lud! Sir Lucius — I never seed such a gemman! My lady won't like you if you're so impudent.

### 4. Syncope of *m* or *n* + *vowel*, or *vowel* + *m*.

Examples from Shakespeare:

circ(um)-cise *O.* v, 2, 355. (see pp. 50 & 51.) com-(mo)nal-ty *H* 8. i, 2, 170.

In other verse-writers we have found:

By the rood, and Manhood mistereth in every game
The world and the child, D. O. E. P. E. H. Vol. i, p. 264.
And in a Nunry thus thou shouldst not live.
*Drayton*, Heroic. Epistles, R. S. S. p. 189.

There may you see her dappert Com'naltie
Zepheria, 1594, Canzon 32, 5.

A good analogon to *circ'cise* is *circ'stance,* which must be inferred from the metre of the following line:

Nor can I make conjecture by the circumstance
*Ben Jonson*, ii, Tub, p. 87.

## 5. Syncope of *p* + *vowel.*

Examples in Shakespeare:

peo(p)l(e) *T. A.* i, 1, 20. unpeo(p)l(e) *L. L. L.* ii, 1, 88.

The monosyllabic *people* is of somewhat frequent occurrence, *e. g.*

Th' extent, and bounds o'th' people of Rome shall be;
*Ben Jonson*, i, p. 748. (Cat. v, 7.)

Now that we know this, we are enabled to re-arrange, for example, the following lines:

The peol's the city.
*Bru.* By-th' consent of all,
We were establish'd the peol's magistrates.
*Citizens.* You so remain.
*Men.* And so are like to do.
*Cor.* iii, 1, 200—203.

Still, we should not know whether to pronounce *peop* or *peol,* did not the Quarto L. L. L. II, 1, 88 give the reading "unpeeled", which most undoubtedly means *unpeopled,* and represents the dissyllabic word-form which is there required. We advisedly say "there required", because the lines in question ought to run thus:

Than seek a díspense for his oath, to let you
Enter his únpeol'd house. — Here comes Navarre.

And the last two lines of the first act of A. & C. should be read as follows:

Get me'ink and paper; he'se have ev'ry day
A sev'ral greeting, or I'll únpeol Egypt.

## 6. Syncope of *r* + *vowel* or *vowel* + *r.*

Examples from Shakespeare:

fo(rwa)rd *Shrew* iii, 1, 48.
fo(rwa)rd-ness *Cym.* iv, 2, 342.
gov(er)-nor *H* 5. iii, 3, 1.
inst(ru)-ment *Cor.* i, 1, 104.
in-tér-(ro)ga-to-ry *M. of V.* v, 1, 300.
lib(er)-ty *R* 3. i, 3, 305.
mul-b(er)ry *M. N. D.* v, 1, 149.
quar(re)l-ing *Tim.* iii. 5, 27. [1]
quar(re)l-ous *Cym.* iii, 4, 162.
straw-b(er)ry *R* 3. iii, 4, 34.
war(ra)nt *R. & J.* iv, 5, 1. (twice: *miss*)

*Instrument* and *liberty* are certainly optionally dissyllabic, as may also be shown out of other writers in verse, but we must own that we can only guess at the actual mode of pronouncing them.

*War'nt* also, though we have not found evidence of absolute certainty for it, is as good as sure, because it repeatedly occurs as a monosyllable, and because in M. N. D. V, 1, 326 the two Q.'s print the word as *warnd*.

Examples from other writers in verse:

Me thinkes the Foster standes full close in bushe or Tree,
*Gascoigne*, Ed. Hazlitt, ii, p. 314.
So now his friend is changed for a fren. (= foréign)
*Spenser*, The Sheph. Calender, April, 32.
Dicharged of his bow and deadly quar'le,
*Spenser*, F. Q. ii, 11, 301.
But let a quar'ling slave indeed goe by.
*J. Taylor*, F. 1630, R. S. S. p. 491.
The soft sweet strawbries gather, which in wody shadow stand.
*Ar. Golding*, Metamorph. 1587, p. 172.

## 7. Syncope of *s* + *vowel*, or *vowel* + *s*.

The only example in Shakespeare is *anc'-tor*, R 2. II, 1, 254:

That which his noble anc'tors 'chiev'd with blows:

Examples from other verse-writers:

(prose:) Mine ance'trie came from a Kings belly,
*Ben Jonson*, i, p. 13.
Methink it is a nessary thing
The world and the child, D. O. E. P. E. H., Vol. i, p. 253.

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[1] To bring manslaughter into form, and set
Quar'ling upon the head of valour; which
Indeed is valour misbegot and came
Into the world when sects and factions
Were newly born: he's truly valiant that
Can wisely suffer th' worst that man can breathe,
And make his wrongs his outsides, t'wear them like
His raiment, carelessly, and ne'er prefer
His inj'ries to his heart, to bring't in(t') danger.

## 8. Syncope of *th* + *vowel*.

Examples from Shakespeare:

al-to-ge(the)r *Lear* ii, 4, 234.[1]
bro(the)r *Tp.* v, 1, 12.
ei(the)r *Errors* iv, 1, 56.
fa(the)r III *H* 6. i, 1, 114.
fea(the)r *Cym.* i, 6, 186.
ga(the)r I *H* 6. ii, 1, 76.
mo(the)r *T. A.* iv, 2, 44.
nei(the)r I *H* 6. v, 1, 59.
o(the)r *R. & J.* ii, 5, 51.
ra(the)r III *H* 6. i, 1, 224.
thi(the)r II *H* 6. i, 4, 78.
whe(the)r *Sonn.* 59, 11. (both words)
whi(the)r I *H* 6. ii, 3, 28.
wi(the)r *Lear* iv, 2, 34 (see *'sbranch*).

For aught we know, *whether* is the only word of this class that is found in print in its shortened form. It is constantly met with in books of the time.

On the analogy of *whe're* we must surmise that the same syncope may be assumed in the case of the other words mentioned, wherever they indubitably occur as monosyllables. The non-occurrence in print of such syncopated forms as fa'r, mo'r, nei'r, o'r, etc. must probably be set down to the ungainly look they would have, and the confusion to which they might give rise, since apostrophes were often omitted in print. But that such words were decided monosyllables, the following rhymes leave no room to doubt:

> The Marques Sancta Cruces onely brother:
> Him shee coniures by typ's emperiall,
> And all that falshoods seeming trueth could cover,
> *G. Markham*, Trag. Rich. Grinvile, R. A. p. 55.
>
> The beasts do breake their fast with flesh, and yet not all beasts either,
> For horses, sheepe, and rotherbeasts to live by grasse had lever.
> *Ar. Golding*, Metamorph. 1587, p. 188 bis.
>
> Of the most perfect leage betwixt a payre of lovers,
> That were the most unfortunate and fortunate of others
> *Ar. Brooke*, R. & J. 2757 & 2758. R. N. Shak. S.
>
> By which I may both thee and Romeus together
> Out of the bondage which you feare assuredly deliver.
> *Ar. Brooke*, R. & J. 2075 & 2076. R. N. Shak. S.
>
> And when the steale was plucked out, a parcell of his liver
> Did hang upon the hooked head: and so he did deliver
> His life and blood into the aire departing both togither
> *Ar. Golding*, Metamorph. 1587, p. 78 bis.

The required pronunciations are: bro'r—co'r, ei'r—le'r, lo'rs—o'rs, togi'r—deli'r, li'r—deli'r—togi'r, for we shall presently see that the dropping of *-ve-* was also admissible in various words.

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[1] I and m' hun' knights.
*Reg.* Not altoge'r so, sir.

## 9. Syncope of *v* + *vowel.*

Examples from Shakespeare:

Ab-er-ga(ve)n-ny *H* 8. i, 1, 211.
co(ve)r-let *Shrew* iv, 1, 205.
de(vi)l *Tp.* v, 1, 129. (I'll)
de(vi)-lish *Shrew* ii, 1, 26.
dis-co(ve)r *Lear* ii, 1, 68.
e(ve)n *Venus* 1.
e(ve)r *Tp.* i. 2, 321.
e(vi)l *Ham.* i, 4, 36.
e(vi)l-cy'd *Cym.* i, 1, 72.
e(vi)l-ly *John* iii, 4, 149.
gi(vi)ng *Cor.* v, 6. 54.
ha(vi)ng *Venus* 828.
Ha(ve)r-ford-west *R* 3. iv, 5, 7.
how-e(ve)r *Mac.* iv, 1, 51.
how-so-e(ve)r *Tp.* v, 1, 157.
mar(ve)l-lous *Errors* iv, 3, 59. (or *marvels*)
ne(ve)r *Venus* 99.
ne(ve)r-the-less *T. & C.* ii, 2, 189.
o(ve)r *Venus* 677. (and its compounds)
o(ve)r-ture *Lear* iii. 7, 89.
po(ve)r-ty *M. of V.* iv, 1, 271.
se(ve)n-night *O.* ii, 1, 77.
so-e(ve)r *Cym.* i, 6, 8.
what-e(ve)r *Venus* 623.
wher-e(ve)r *Venus* 622.

*Aberga'nny* is also the usual pronunciation of our day.

*E'n, e'r, ne'r, o'r* and their compounds are of too frequent occurrence to need any further illustration.

*Deale* and *eale* for *devil* and *evil* are found in the Hamlet-Q.

For *disco'r* we cite:

> I will, if please you it discure, assay,
> *Spenser*, F. Q. ii, 9, 382.

As regards *gi'ng* and *ha'ng* we have found direct evidence for the first word in the following line:

> Both Fleece, and Carkasse, not gi'ing him the Fell.
> *Ben Jonson*, ii, Sad Shepherd, p. 134;

but even without this evidence the matter would be absolutely certain. *Give* and *have* are often found printed *gi* and *ha* in old texts, and if the reader will just turn to our lists for the *i*-syncope, he will see that verbs ending in a vowel may form a present participle by adding *ng*.

*Mar'llous* is illustrated by:

> No mar'le the Clownes of Lemnos tooke thee up.
> *Ben Jonson*, ii, Underwood, p. 212.

As regards *po'rty* we refer the reader to our quotation from 'The Arte of English Poesie' in chapter VII.

*Ha'rford-west* and *se'nnight* are thus printed in the old Shakespeare texts. The last word we find in the same author shortened both by consonantal, and by syllabic syncope:

(prose:) and hee'll watch you this se'n-night
*Ben Jonson*, i, p. 580.
Weare it, and feed it, about this day sev'night,
*Ben Jonson*, i, p. 670.

It would therefore appear that both modes of shortening were in use. The same observation may be made as regards other words also: *taken*, for instance, occurs as *ta'n* and as *take*; *slippery* as *slipp'ry* and *slipper*; *Hercules* as *Hercles* and *Hercul*; etc.

If *sevennight* was shortened in two ways, the same must have been the case with *seven* and its other compounds and derivatives, so that we must assume, for instance, both *se'nth* and *sev'th* to have been in use. *Sev'n* is the usual mode of printing the word to mark it as a monosyllable, but this form is not decisive as regards its actual pronunciation, since it does not show whether it was the *n* or the *v* that was dropped along with the vowel-sound.

This also applies to the very common spelling *heav'n*. We are convinced that the word *heaven* also was shortened in two ways. For the consonantal syncope of the word we have come across one piece of evidence only, viz. the following rhyme:

'Twas merry, sayd the people,
And joyfull in our rea'me
When we did offer spice-cakes
Unto the queen of heav'n.
*Percy*'s Reliques, Plain Truth, etc. 1845, p. 163.

It is well-known that in Elizabethan English there seems to have been hardly any difference in sound between *m* and *n*.

*Heav'*, the other mode of shortening, will be found referred to further on.

Strictly speaking the *w* is not a consonant, even if followed by *h*. We only mention the syncope of *vowel* + *w* in order to find room here for

pen-n(yw)orth II *H* 6. i, 1, 222.

which with the spelling *pen'orth* occurs in *John Heminge* and *Henrie Condell*'s preface to the Folio. In *Ben Jonson* we find the word still further contracted:

(prose:) ..... that they may have their halfe-pe'rth of physick,
*Ben Jonson*, i. p. 468.

*hap'orth* being still the usual way of figuring in print the colloquial or vulgar pronunciation of *halfpennyworth*.

## C. Syllabic Syncope.

Examples from Shakespeare:

abil'ty *O.* iii, 3, 247.
abom'nable *M. for M.* iii, 2, 25.
affin'ty *O.* iii, 1, 49. [1]
am'rous *Comp.* 154.
am'rously *Comp.* 205.
an'mal *As* ii, 1, 62.
ap'tite *Cor.* i, 1, 182.
ar'gance *Shrew* iv, 3, 108. (Monstrous ar'gánce!)
ar'gant *Cym.* iv, 2, 127.
auster'ty *Shrew* iv, 4, 7. [2]
author'ty *M. for M.* ii, 2, 134.
ax'tree *T. & C.* i, 3, 66.
bach'lor *M. N. D.* ii, 2, 59.
bach'lorship I *H* 6. v, 4, 13.
Barthol'mew *Shrew* Ind. 1, 105.
Be'trice *Ado* iii, 1, 24.
ben'fit I *H* 6. v. 4, 106.
Bol'broke II *H* 6. ii, 2, 21.
Brak'b(u)ry *R* 3. i, 1, 105.
brother-law *R* 2. v, 3, 137.
Buck'ham *R* 3. iii, 7, 227.
can'stick I *H* 4. iii, 1, 131.
cap'tal *R* 2. iv, 1, 151.
Cap'tol *Cor.* i, 1, 248.
captiv'ty II *H* 6. ii, 2, 42.
cav'ling III *H* 6. i, 1, 117.
char'ty *John* iii, 4, 173. [3]
cheq'ing *R. & J.* ii, 3, 2. [(Q.)
cit'zen *H* 5. i, 2, 199.
compar'tive *Cym.* ii, 3, 134.
court'sy *Venus* 888.
cov'nant *R* 2. ii, 3, 50.
curios'ty *Lear* i, 2, 4.
daughter-law *A. W.* i, 3, 173.
del'cate *Tp.* iv, 1, 49.
der'gate *Lear* i, 4, 302.
des'late *Tp.* iii, 3, 80.
di'dem III *H* 6. ii, 1, 153.
di'mond *Comp.* 211.
dif'cult *O.* iii, 3, 82. [4]
dign'ty II *H* 4. iv, 5, 99. (Pronounce: *dinty*.)
dil'gent *Tp.* iii, 1, 42.
dow'ger *H* 8. ii, 4, 180.
eas'ly *Venus* 627.
effem'nate *R* 2. v, 3, 10.
El'nor II *H* 6. ii, 1, 169.
em'rald *Comp.* 213.
em'nent *M. for M.* iv, 4, 25.
en'my *John* iii, 1, 102.
en'prise *T. & C.* i, 3, 103.
ex'lent *Wives* iv, 4, 70.
Ex'ter *H* 5. iv, 3, 9.
extrem'ty *Cor.* iii, 2, 41.
fab'lous *H* 8. i, 1, 36.
father-law *R* 3. i, 4, 49.
God'mercy *H* 5. iv, 1, 34.
Gon'ril *Lear* iii, 4, 19.
gos'mer *Lear* iv, 6, 49.
gov'ment *O.* iii, 3, 256 & 257 (one line).
grav'ty *R. & J.* iii, 5, 175.
Greg'ry *Gent.* iv, 2, 84.
heart'ly *H* 8. ii, 2, 45 & 46 [(one line).
heav'ly *Venus* 64.
Her'ford *R* 2. i, 1, 3.
Hol'dame *Shrew* v, 2. 99.
hor'ble *Lear* iii, 2, 19.
human'ty *Lear* iv, 2, 49.
humil'ty *H* 8. ii, 4, 109.
ig'rance *John* iv, 2, 59.
ig'rant *Tp.* v, 1, 67.
im'nent II *H* 6. v, 3, 19.
impossibil'ty *Lear* iv, 6, 74.
improv'dent I *H* 6. ii, 1, 58.
incred'lous II *H* 4. iv, 5, 154.
indign'ty *Errors* v, 1, 113.
in'cence *H* 8. i, 1, 208.
in'cent *W. T.* ii, 3, 29.
insep'rate *T. & C.* v, 2, 148.
intel'gence *Cym.* iv, 2, 347.
intel'gent *Lear* iii, 1, 25.
inten'ble *A. W.* i, 3, 208.
invi'lable *John* v, 2, 7.

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1 And great affin'ty' and that in wholesome wisdom. —

2 With such auster'ty' as longs to'a fa'r.
*Ped.* I war'nt you.
But, sir, here comes your boy; 't were good he' were school'd.
*Tra.* Fear you not him. Sirrah B'ondell, now do
Your duty throughly, I 'vise you: imagine
'T were th'right Vincentio.
*Bion.* Tut, fear not me. —

3 Offending char'ty'; if but a dozen French —

4 It shall be full of poise, and dif'cult, and
Fearful t'be granted.
*Oth.* I'll deny thee nothing: —

irreg'lar *John* v, 4, 54.
irreg'lous *Cym.* iv, 2, 315.
irremov'ble *W. T.* iv, 4, 517.
irres'lute *H* 8. i, 2, 209.
Is'bel *M. for M.* ii, 2, 68.
John'-dreams *Ham.* ii, 2, 595. [1]
legit'mate *Lear* i, 2, 16. [2]
len'ty III *H* 6. ii, 6, 22.
Le'nardo *M. of V.* ii, 2, 178.
Le'nato *Ado* iv, 1, 246.
Li'nel I *H* 6. ii, 5, 75.
long'ly *Shrew* i, 1, 170.
Machi'vel *Wives* iii, 1, 104.
ma'met *R. & J.* iii, 5, 186.
mem'ry *L. L. L.* v, 2, 150.
might'ly *Lear* iv, 7, 53.
(I'm might'ly bus'd)
mirac'lous *Mac.* iv, 3, 147.
moi'ty *R* 3. i, 2, 250.
nat'ral I *H* 4. iii, 1, 171.
nat'rally *Shrew* Ind. 1, 87.
naught'ly *T. & C.* iv, 2, 38.
neg'gent *A. & C.* iii, 6, 81.
nobil'ty *Cor.* i, 1, 201.
not'ble *O.* iv, 1, 83.
oc'lar *O.* iii, 3, 360.
oft'times *Cym.* i, 6, 62.
opportun'ty *Cym.* iii, 1, 14.
op'lent *Lear* i, 1, 88.
partic'lar *Comp.* 289.
pend'lous *Lear* iii, 4, 69.
pen'tence *W. T.* v, 1, 4.
pen'tent *Tp.* v, 1, 28.
Per'cles *Per.* iii, Gow. 60.
('pears)
perpetu'ty *Cym.* v, 4, 6.
Phil'mel(a) *Pilgr.* 15, 5.
pil'ry *Shrew* ii, 1, 157.
pi'neer *O.* iii, 3, 346.
pit'ful *A. W.* iii, 2, 130.
pit'less *Lear* iii, 4, 29.
Plantag'net *John* i, 1, 9.
pol'tic *Tim.* iii, 3, 35.
pol'tičly *Shrew* iv, 1, 191.
pop'lar *Tp.* i, 2, 92.
pop'lous *O.* iv, 1, 64.
pos'ble *Cym.* iv, 2, 160.
prec'dent *John* v, 2, 3.
predom'nant *W. T.* i, 2, 202.
prenom'nate *Ham.* ii, 1, 43.
prerog'tive *W. T.* ii, 1, 163.
pres'dent *A. & C.* iii, 7, 18.
pret'ly I *H* 6. iv, 1, 175.
priv'lege *R* 2. i, 1, 120.
prob'ble *O.* ii, 3, 344.
proph'cy *H* 8. i, 1, 92.
proph'sying *A. & C.* iv, 14, 120. [3]
prosper'ty *Cor.* i, 5, 24.
qual'fy *W. T.* iv, 4, 542.
read'ness *R* 3. v, 3, 52.
re'liver *M. for M.* iv, 4, 6. (F.)
reg'ment *R* 3. v, 3, 60.
reg'lar *Tim.* v, 4, 61.
res'dence *M. for M.* v, 1, 12.
res'due *As* ii, 7, 196.
res'lute *M. for M.* ii, 1, 12.
rot'ness *Cym.* i, 6, 125.
run'way *R* 3. v, 3, 316.
sati'ty *Venus* 19.
sanctu'ry *R* 3. iii, 1, 28.
sanct'ry *R* 3. iii, 1, 42.
sev'fold *Tim.* i, 1, 289.
sev'teen *As* ii, 3, 71.
sev'ty *J. C.* iii, 2, 247.
sim'lar *Cym.* v, 5, 200.
Som'set II *H* 6. i, 2, 29.
sor'ful *A. & C.* i, 3, 64.
sp(i)rit'al'ty *H* 5. i, 2, 132.
spec'lative *Mac.* v, 4, 19.
stub'ness *Ham.* i, 2, 94.
supérflu'ty *Cor.* i, 1, 230. (must')
syl'b(le) *Mac.* iv, 3, 8. ('lieve)
ter'ble *Mac.* i, 7, 80.
ter'bly *Tp.* ii, 1, 313.
the'ric *O.* i, 1, 24.
troub'some *Cym.* iv, 3, 21.
turk'cock *H* 5. v, 1, 16. (Q. S.)
ún'greeable *Tim.* ii, 2, 41.
unman'ly *Mac.* ii, 3, 122.
unnat'ral *Mac.* ii, 4, 10.
unnat'rally III *H* 6. i. 1, 193.
un'sisting *M. for M.* iv, 2, 92.
unwit'ly *R* 3. ii, 1, 56. [4]
ut'most *Shrew* iv, 3, 80.
vag'bond *A. & C.* i, 4, 45.
vari'ty *Venus* 21.
ve'ment *John* i, 1, 254.
ver'ly *W. T.* i, 2, 55.
vi'late *Tp.* i, 2, 347.
vi'lence *M. for M.* iii, 1, 125.
vi'lent *John* v, 7, 49.
vi'lently *Cor.* iii, 1, 220.
vi'let *L. L. L.* v, 2, 904.
vis'ble *Tim.* iv, 3, 387.
wom'ish *John* iv, 1, 36.

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[1] Yet I, a dull and muddy-mettled rascal,
Peak, like John'-dreams, unpregnant of my cause, —

[2] Got tween asleep and wake? Well then, legit'mate
Edgar, I'se have your land: our father's love's
To th'bastard Edmund as to the legit'mate.
Fine word, 'legitimate'! Well, my legit'mate,
If this lett' speed, and my invention thrive,
Edmund the base shall toth' legit'mate grow.
I prosper now. Goddës, stand up for bastards! —

[3] *Ant.* When did she send thee?
*Dio.* Now, m'lord.
*Ant.* Where's she?
*Dio.* Lock'd
'N her monument. She had a proph'sy'ng fear —

[4] Hold me a foe; if I unwit'ly'or in
My rage have ought committ' that's hardly borne —

Examples from other writers in verse:

Dost not thou Castara read | Am'rous volumes in my eyes?
*W. Habington*, Castara, R. A. p. 31.

Stealing on th'Anch'rit, who even wants an eare
*W. Habington*, Castara, R. A. p. 107.

Phlegmatick-Av'rice, or, Zeale-Cholerick,
*G. Wither*, Vox Pacifica, R. S. S. p. 212.

Uneath are able to uphold the sparkling extree long.
*Ar. Golding*, Metamorph. 1587, p. 21 bis.

Diccon! it is a vengeable knave, gammer, 'tis a bonable whoreson,
*John Still*, Gam. Gurt. Needle, D. O. E. P. E. H., Vol. iii, p. 212.

Beset with Bal'nites, Rubies, Chrysolites,
*Sylvester*, F. 1621, p. 462.

A Batchler still, by keeping of your portion:
*Ben Jonson*, ii, Lady, p. 21.

(superscription:) Bartholmew Fayre.
*Ben Jonson*, ii, Bartholmew, pp. 1—88.

Faire Betrice tuckes her coats up somewhat hie,
*J. Taylor*, F. 1630, R. S. S. p. 506.

Though Leatherhead went to Buckham towne,
*R. Fleckno*, Diarium, etc. 1656, p. 43.

From the most Christian Cath'like, France and Spain.
*J. Taylor*, Travels, through more etc. R. S. S. p. 17.

When he doe' scourse of the great Charty to us.
*Ben Jonson*, ii, Tub, p. 72.

The chequ'd, and purple-ringed Daffodillies,
*Ben Jonson*, ii, Masques, p. 119.

I verily think that none in Christian'ty
Thersites, D. O. E. P. E. H., Vol. i, p. 400.

To Sisly, or Harry, | To Roger, or Mary,
*Ben Jonson*, ii, Masques, p. 66.

With all the whole commontie as doth them behove.
*N. Udall*, Roister Doister, R. A. p. 86.

And woords confuselie flei in heapes, of which some still the eare
*Ar. Golding*, Metamorph. 1587, p. 152 bis.

And that same bitter corsive, which did eat
*Spenser*, F. Q. iv, 9, 125.

Your court'sie takes on you anothers due offence.
*Spenser*, F. Q. ii, 1, 257.

Since, breach of publike Cov'nants is a sin.
*G. Wither*, Vox Pacifica, R. S. S. p. 173.

That breakes into her Dayr'house, there doth draine
*Spenser*, F. Q. vii, 6, 442.

And miserable Papists, too delirously mislead,
*W. Warner*, Albions Engl. 1612, p. 382.

Dispointed, she forsooke hir land and hatefull house for shame,
*Ar. Golding*, Metamorph. 1587, p. 126.

Was wont him once to disple every day:
*Spenser*, F. Q. i, 10, 241.

And eas'ly stuck on vertue, when shee's poore;
*Ben Jonson*, i, p. 479.

(superscription:) Elinor Cobham to Duke Humphrey.

Yes, I am Elnor, I am very shee,
*Drayton*, Heroic. Epistles, R. S. S. p. 268.

The Pearle, the Em'rauld, and the Turkesse bleu,
*J. Taylor*, F. 1630, R. S. S. p. 43.

And casten to compass many wrong Emprise.
(Gloss 29: "Emprise, for enterprise. Per Syncopen").
*Spenser*, The Shepheards Calender, Sept. 93.
As if that ex'lent Dulnesse were Loves grace;
*Ben Jonson*, ii, Underwood, p. 206.
Till thine owne head, bebathed with enmies teares,
*Gascoigne*, The fruites of Warre, 47, 6.
Thou shalt be my sectour, and have all more and lesse.
*N. Udall*, Roister Doister, R. A. p. 45.
Thy cruell husbandes father law,
*T. Nuce*, Octavia, R. S. S. p. 366.
We all to him owe fea'ty and service,
Hickscorner, D. O. E. P. E. H. Vol. i, p. 173.
My taske is done. Gen'woman! I'have in sort
*Ben Jonson*, ii, Tub, p. 74 bis.
And rules Geo'metricall in beards are found,
*J. Taylor*, F. 1630, R. S. S. p. 44.
(I say) their owne hand-works are seldome free;
*G. Wither*, Juvenilia, R. S. S. p. 81.
Hartly on my behalf beseeching him
*F. Kinwelmershe*, (Gascoigne) E. H. i, p. 266.
And Bohun that great Earle of Her'ford overthrowne,
*Drayton*, The Poly-Olbion, R. S. S. p. 367.
And their poore ign'rant Neighbours with enquiries
*Ben Jonson*, ii, Newes, p. 15.
Mountain to Mountain, and (most-most insaci'ble)
*Sylvester*, F. 1621, p. 95.
(prose): Did I charge you to keepe your dores shut, Is'bel?
*Ben Jonson*, i, p. 62.
And put you in such lab'rinth by 't,
*R. Fleckno*, Diarium, etc. 1656, p. 56.
(marginal note:) To the Cutpurse, and Mistresse Litwit.
(= Littlewit) *Ben Jonson*, ii, Bartholmew, p. 86.
Bycause of lynage great. and high degre)
*T. Nuce*, Octavia, R. S. S. p. 357.
Then upon Livy, did old Machavill.
*W. Habington*, Castara, R. A. p. 96.
(Like Mah'mets zeale from's jugling whispring Pigeon)
*J. Taylor*, Rebells Anathematized, R. S. S. p. 7.
Yet a fitter wife for your maship might be founde:
*N. Udall*, Roister Doister, R. A. p. 16.
That mem'ry of his losse must needs be long.
*J. Taylor*, F. 1630, R. S. S. p. 474.
And mightly I make thee a man:
The world and the child, D. O. E. P. E. H. Vol. i, p. 248.
A Quick-set, Thick-set nat'rall hairy cover.
*J. Taylor*, The Old, Old, Very Old Man, R. S. S. p. 17.
And he as nat'rally with them constulted:
*J. Taylor*, F. 1630, R. S. S. p. 227.
But backe to Naz'reth he againe returnes.
*J. Taylor*, F. 1630, R. S. S. p. 617.
To fortie three Degrees of North'ly Latitude;
*Drayton*, The Poly-Olbion, R. S. S. p. 342.
Then the Philos'phers stone, here we did see
*W. Habington*, Castara, R. A. p. 85.
Where now full oft, the Presdent dwels a space:
*Th. Churchyard*, The worthines of Wales, R. S. S. p. 76.

The sturdy Quar-man with steel-headed Cones
*Sylvester*, F. 1621, p. 464.
They reach to Raph'dem where as they should passe.
*Drayton*, Moses h. Birth a. Mirac. R. S. S. p. 175.
And long the reg'ment of this Lande the Romaines did inioy,
*W. Warner*, Albions Engl. 1592, p. 77.
And Arthur holding resdence there, | (As stories plainly showe).
*Th. Churchyard*, The worthines of Wales, R. S. S. p. 33.
For the res'due of thy song.
*G. Wither*, Juvenilia, R. S. S. p. 538.
And the hot Riv'let of the liquid vain,
*Sylvester*, F. 1621, p. 49.
But here beholde the holy sancturie:
*Gascoigne*, Ed. Hazlitt, i, p. 277.
In toungs, and lawes, so sep'rate from us far?
*Th. Hudson* in Sylvester's F. 1621, p. 738.
And for the Sep'ratist I justly call,
*J. Taylor*, F. 1630, R. S. S. p. 485.
Weare it, and feed it, about this day sev'night,
*Ben Jonson*, i, p. 670.
Thus sev'nteene years I liv'd like one exild,
*J. Harington*, Orlando Fur. xx, 7, 1.
And kild his Captaine Sis'ra with a naile.
*J. Taylor*, F. 1630, R. S. S. p. 614.
These supernat'rall accidents, in summe
*J. Taylor*, F. 1630, R. S. S. p. 27.
He giveth frankly what we thankly spend.
*Sylvester*, F. 1621, p. 64.
Know then unnat'ral English Mungril Monster,
*J. Taylor*, F. 1630, R. S. S. p. 386.
Unnat'rally a Cow a Lambe did beare,
*J. Taylor*, F. 1630, R. S. S. p. 26.
St. Steven kneel'd and prayd with veh'ment cryes,
*J. Taylor*, Differing Worships, R. S. S. p. 15.
So of that Martyr nam'd, (which Ver'lam was of old.)
*Drayton*, The Poly-Olbion, R. S. S. p. 411.
Primrose, Hyacinth, and Lillies, | Cowslips, Vy'lets, Daffodillies.
*G. Wither*, Juvenilia, R. S. S. p. 928.
The East-Indian Voy'ger then, the valiant Lancaster,
*Drayton*, The Poly-Olbion, R. S. S. p. 341.
Th' Assyrian great Zenach'rib was the next,
(and the last of this kind.)
*J. Taylor*, F. 1630, R. S. S. p. 21.

# CHAPTER V.

## DROPPING OF CONSONANTS.

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The dropping of a vowel always involves the loss of a syllable; the dropping of a consonant without a vowel-sound leaves the original number of syllables intact. In the present intermediate chapter we shall treat of the loss of consonants only.

Evidence for the optional dropping of consonants is furnished: by peculiar rhymes; by phonetic spellings in which the dropped consonant is actually left out in print; by excrescent consonants which are pronounced and printed on a principle of mistaken analogy; and sometimes by word-plays. In fact, it was the following pun that first led us to infer that the *d* was apt to be dropped in pronunciation in certain cases, since without such dropping the word-play would be altogether pointless:

> Is now the heire! I, Richer Peny-boy,
> Not Richard, but old Harry Peny-boy,
> *Ben Jonson*, ii, Newes, p. 31.

We at first thought that the pronunciation *Richar* might be due to French influence, but this can hardly be the case, since numerous French words ending in *d* or *t* were introduced into England at a time when their final letter was still distinctly sounded, and since the dropping of *d*, *t* and other consonants is also found in words of purely native growth.

### 1. Dropping of *d*.

*a*. Examples proved by rhymes:

downs—hounds *Venus* 677 & 678.

To save her selfe from that outrageous spoyle,
But when she looked up, to weet, what wight
Had her from so infamous fact assoyld,
*Spenser*, F. Q. iii, 8, 291.

Of a blinde Bowe-boy, of a Dwarf, a Bastard,
No petty Godling, but the Gods great Master;
*Sylvester*, F. 1621, p. 19.

In Thetis large Cells leaveth nought behind,
Save liquid Salt, and a thick bitter Brine.
*Sylvester*, F. 1621, p. 52.

The Eye that fixly the Sun-beames beholds,
Is sudden daz'd: So, in God's Iudgements high,
Mens cleerest Iudgements are as blind as Moules:
*Sylvester*, F. 1621, p. 1047.

Whose Flock is fat and fair, with frolik bounds
Frisking and skipping up and down the Douns.
*Sylvester*, F. 1621, p. 473.

Another Babel, or a heap of Hils:
But, without moving from the Earth, he builds
*Sylvester*, F. 1621, p. 134.

So shalt thou wreak thy vengeance by a wile,
And make the mother bawd to her own child.
*Quarles*, Arg. & Parth. 1647, i, p. 13 (S. Walker).

I oft admire greatness of mighty Hils,
And pleasant beauty of the flowry Fields,
*Sylvester*, F. 1621, p. 76.

Moreover (Lord) is 't not a Work of thine
That every where, in every Turfe we find
*Sylvester*, F. 1621, p. 63.

To ever-witnes to our after-frends
How I have rescew'd my con-Citizens,
*Sylvester*, F. 1621, p. 413.

The French kings sonne was cursed hence, who els had wore the crowne,
And that the reconciled King did seeme on surest ground,
*W. Warner*, Albions Engl. 1592, p. 106.

While milde-ey'd Mercy stealeth from his hand
The sulph'ry Plagues prepar'd for sinfull Man.
*Sylvester*, F. 1621, p. 302.

Where Life still lives, where God his Sises holds
Environ'd round with Seraphins, and Soules
*Sylvester*, F. 1621, p. 42.

Arts excellence, praise of his peers, a wonder
Wherein consists (in divers sort) a hundred:
*Sylvester*, F. 1621, p. 290.

When I heare Porters prate of State-designes,
And make all common, as in new-found Indes.
*Sylvester*, F. 1621, p. 604.

But now that certain fame hath open laid
Thy new relapse, and strange revolt from me,
Truth hath quite beaten all my hopes away,
*S. Daniel*, F. 1623, p. 2.

Strengthens the stomack, and the colour mends,
Sharpens the wit, and doth the bladder cleanse,
*Sylvester*, F. 1621, p. 59.

That falls like sleepe on lovers, and combines
The soft, and sweetest mindes
*Ben Jonson*, i, p. 831. (Forest xi.)

Lot's little Number so environ'd round,
Hemm'd with so many swords, is soon hew'n down.
*Sylvester*, F. 1621, p. 314.
who now is comming forth with girland crouned.
With noyse whereof the quyre of Byrds resounded
(read: *resouned*) *Spenser*, Amoretti, Sonn. xix, 4 & 5.
At last, not able on his legs to stand,
More like a foul Swine then a sober man,
*Sylvester*, F. 1621, p. 248.
In War and Peace, Christ is the sole Commander;
To lead to God-ward: follow still His Standard.
*Sylvester*, F. 1621, p. 803.
This is to let thee understand
I'm deeply in love with Mrs. Anne,
*R. Fleckno*, Diarium, etc. 1656, p. 103.
Of almost all the furious Infidels.
For Lance, a long Mast, either strongly welds,
*Sylvester*, F. 1621, p. 978.
See, how so soon as it to veer begins,
Both up and down, forward and back it wends;
*Sylvester*, F. 1621, p. 290.
Without thee, all our Counsails and Designes
Are but as Chaffe before the boysterous Windes;
*Sylvester*, F. 1621, p. 781.
Dear Soule (awake) I faint, I sink, I swoun
At thy dear Sight: and, when I sleep, for Thee
Within my brest still wakes my sharp-sweet Wound.
*Sylvester*, F. 1621, p. 463.
And, as the highest of Bigaurian Hils
Ay bears his head up-right, and never yeelds
*Sylvester*, F. 1621, p. 451.

## *b.* Examples proved by phonetic spellings:

acknowledge *W. T.* iv, 4, 429. F.
an'aday *L. L. L.* v, 2, 887. Q.
appeare II *H* 4. iv, 1, 36. Q. & F.
Beares *R* 2. iii, 2, 112. F.
better *Ham.* v, 2, 274. Q.
boile *Tp.* v, 1, 60. F.
bore *Ham.* iv, 6, 26. F.
Burgonie *H* 5. v, 2, 68. F.
cuckally *Wives*, ii, 2 (5 times). Q. S.
dess(e)igne *Ham.* i, 1, 94. Q. & F.
dumbe *A. & C.* i, 5, 50. F.
endeere II *H* 4. ii, 3, 11. Q.
entertaine *Tp.* v, 1, 75. F.
Fame *T. & C.* ii, 3, 253. F.
feare *Ham.* ii, 1, 112. F.
fine *A. & C.* ii, 5, 12. F.
Granam *R* 3. ii, 2, 1. Q.
han *H* 5. iii, 4 (5 times). Q. S.
heare *Cym.* v, 5, 64. F.
imagine II *H* 4. iv, 2, 19. Q. & F.
league *O.* ii, 3, 218. Q. & F.
learne *R. & J.* i, 5, 144. F.
match *R. & J.* ii, Prol. 4. Q.
measure *John* v, 5, 3. F.
pardon *Ham.* iii, 3, 50. Q.
Pilchers *Tw. N.* iii, 1, 39. F.
praise *Wives* ii, 1, 58. F.
propose *Tim.* ii, 2, 137. F.
Renowne III *H* 6. v, 7, 5. F.
repaie *L. L. L.* ii, 1, 143. F.
Richmons *R* 3. v, 3, 175. Q.
Rosaline *As* i, 3, 1. F.
seale *Ham.* i, 1, 86. Q. S.
seeme *M. N. D.* iv, 1, 121. Q. & F.
shame I *H* 6. iv, 5, 39. F.
Sounes II *H* 6. iv, 6, 9. Q. S.
subscribe *Ham.* v, 2, 52. Q.
standars *L. L. L.* iv, 3, 367. Q.
suck'st I *H* 6. v, 4, 28. F.
talke *R. & J.* iv, 1, 7. Q. & F.
Tharborough *L. L. L.* i, 1, 185. F.
vouchsafe *A. & C.* i, 4, 8. F.
worell *H* 5. iii, 6, 11. (etc.) Q. S.

And then I told him the horse was like mine,
A brown bay, a long mane, and did halt behine,
Hickscorner, D. O. E. P. E. H. Vol. i, p. 160.

If it shall come in question, that to Cockhole him were sinne
*W. Warner*, Albions Engl. 1592, p. 132.
Of Cuckolrie, of Spous-breach, and of Bastardy: though fayned,
*W. Warner*, Albions Engl. 1592, p. 134.
I shall make the dasters to renne into a bag,
Thersites, D. O. E. P. E. H. Vol. i, p. 395.
At Granam's Crosse? be laugh'd at, and dispis'd?
*Ben Jonson*, ii, Lady, p. 49.
(prose:) ..... must needs bee richer then Father, or Gran-father:
*Ben Jonson*, ii, Discoveries, p. 108.
And sure he was not prouder of his graunsire, than of thee
*Ar. Golding*, Metamorph. 1587, p. 143.
Out at his friendly eyes, leape, beat the groun'.
As those that hir'd to weepe at Funeralls, swoune,
*Ben Jonson*, ii, Horace, p. 27.
Then goe (quoth he) my childe, I pray that God on hye
Direct thy foote, and by thy hand upon the way thee gye.
*Ar. Br(ooke)*, R. & J. 2187 & 2888. R. N. Shak. S.
Of hazered life to inconstant course of wynde,
(haz'red; t'inconstant) *John Studley*, Medea, R. S. S. p. 259.
Kinling the warre which otherwise might cease;
*Drayton*, The Barrons Warres, iv, 4, 4.
Yea, all my cares, except a zeal to len
A gainfull pleasure to my Countrymen.
*Sylvester*, F. 1621, p. 262.
And such be best that seeme not best: Content exceedes a Crowne:
They may be richer, but more sweet my pennie than their powne.
*W. Warner*, Albions Engl. 1592, p. 121.
Nor Margret, Somersets sole heire, to Richmon had been weade:
*W. Warner*, Albions Engl. 1592, p. 147.
What? wouldst thou drink? the wounded leaves drop wine.
Lackst thou fine linnen? dress the tender rine,
*Sylvester*, F. 1621, p. 65.
Then Justice Bramble, with Sir Hugh the Chanon:
And the Bride's Parents, which I will not stan' on,
*Ben Jonson*, ii, Tub, p. 113.
Souns, friend well met. I hold my life he sees
The taming of a Shrew, Sc. v, 124.
From such as what they would they will, and what they will they can,
And what they can they dare and doe, and doing none withstan.
*W. Warner*, Albions Engl. 1592, p. 51.
Wu' not be done without you. Parson Palate
*Ben Jonson*, ii, Lady, p. 47.

The dropping of the *d* in *aby, amiral, aventure, kinred,* and similar words, is a mere archaism, since the *d* in the modern forms of these words is of comparatively late introduction.

*c.* Examples of excrescent or intrusive *d*:

andswered *H* 5. ii, 4, 19. Q. S.
carried *Per.* iv, Gow. 47. Q.
chanc'd *Tim.* v, 1, 129. F.
climde *R. & J.* ii, 5, 76. F.
combind *H* 5. ii, 1, 114. Q. S.
denied'st III *H* 6. ii, 2, 172. F.
deserv'd *R* 2. iii, 3, 200. F.
disdaind *T. & C.* i, 2, 35. F.
find *H* 5. i, 2, 72. F.

hard *T. & C.* ii, 2, 48. F.
heard *Shrew* iii, 2, 33. F.
Herdforshire I *H* 4. i, 1, 39. Q.
holdsome *L. L. L.* v, 2, 760. Q.
Reynard III *H* 6. v, 7, 38. F.
Resoldvedly *A. W.* v, 3, 332. F.
Synald (signal) III *H* 6. ii, 2, 100. Q. S.
Standlie *R* 3. v, 3, 290. Q.
swound II *H* 4. iv, 5, 234. Q. & F.
untwind(e) II *H* 4. ii, 4, 213. Q. & F.
untwind'd II *H* 4. ii, 4, 213. $F_2$.
venom'd-mouth'd *H* 8. i, 1, 120. F.
vild *Errors* v, 1, 67. F.
vildly II *H* 4. ii, 4, 327. Q. & F.
visard *R* 3. ii, 2, 28. Q.
walk'd *Lear* iv, 6. 17. F.
womand *L. L. L.* i, 2, 137. Q.

Of the instances we have found in other authors we cite only the following:

doe beat on th'andvyle of her stubberne wit:
*Spenser*, Amoretti, Sonn. xxxii, 8.
There was not one that did not sleepe: and fast hee gand to nod.
*A. Golding*. Metamorph. 1587, p. 15.
The Heyferd young and whyte companion of the Bull.
*John Studley*, Agamemnon, R. S. S. p. 302.
I pray thee good Scholards give us cause.
*Chapman*, Al Fooles, 1605, p. 20.
(prose:) .... fylled wyth erth & wormds, and the supercripcyon was thus.
The hyst. of Gesta Rom. (Transact. N. Shak. S. 75—76 p. 457.)

Excrescence or intrusion of *d* after liquid consonants is found in all Teutonic languages, and Malone was wrong when he proposed to change *alderliefest* (II H 6. i, 1, 28) into *allerliefest,* the former being a common epithet in the xvi century.

The dropping of final *d* has led to the modern word *lawn,* "grass-plot", formerly invariably spelt *laund* (cf. *lawnd* Venus 813). Conversely, the modern *hind,* "peasant", represents the M. E. *hine,* from the O. E. (A. S.) *hína* (orig. gen. plur. *híwena* "of the domestics"); the *hold* of a ship is originally the *hole* or hollow part of it; *iron-mould* stands for *iron-mole*; *bound* (paratus) in "the ship is bound for New York" stands for an older *boun* of Scandinavian origin, which has nothing to do with *bind.* And the same excrescent *d* which has become legitimate in the words just mentioned, is heard in numerous modern vulgarisms, such as *gownd, drownded, throned,* etc.

### 2. *n* used instead of *ng*.

*a.* Examples proved by rhymes:

gone—long II *H* 6. i, 1, 145 & 146.
That even th'Almightie selfe she did maligne,

Because to man so mercifull he was,
And unto all his creatures so benigne,
Sith she her selfe was of his grace indigne:
For all this worlds faire workmanship she tride,
Unto his last confusion to bring,
*Spenser*, F. Q. iv, 1, 268—273.

As I my self am now, in King
Cambises vain that I am in.
*R. Fleckno*, Diarium, etc. 1656, p. 98.

'T have ought to doe with man of sinne,
Whilst godly might doe any thing,
*R. Fleckno*, Diarium, etc. 1656, p. 16.

Whom likewise Fortune blessed with a sonne,
Amos by name, so modest, civill, yong,
*J. Harington*, Alcilia, etc. 1613, p. A 4.

*b.* Examples proved by phonetic spellings:

Bullenbrooke I *H* 4. iii, 1, liggens (leggings) II *H* 4. stockins *Ham.* ii, 1, 79. Q. 64. Q. v, 3, 69. Q.

Amonst them all, what ayles thy ramme, | to halte so muche behynde,
*B. Googe*, Eglogs, etc. R. A. p. 38.

Like courteous (Crowne-aspiring) Bullinbrookes,
*J. Taylor*, F. 1630, R. S. S. p. 48.

Ever. Here they'are both! What Sirs, disputin,
And holdin Arguments of verse and prose?
*Ben Jonson*, ii, Tub, p. 72.

In Scarlet towne, where I was borne, | There was a faire maid dwellin,
Made every youth crye, Wel-awaye! | Her name was Barbara Allen.
*Percy*'s Reliques, Ed. 1845, p. 226.

This very mornin, as hee was a rosting
*Ben Jonson*, ii, Tub, p. 91.

*Tur.* What, mutinin Madge?
*Io.* Zend back your C'lons agen.
*Ben Jonson*, ii, Tub, p. 79.

No, I got on my best straw-coloured stockins,
*Ben Jonson*, ii, Tub, p. 73.

We see from this that the modern vulgarism of substituting *n* for *ng* is at least three centuries old. Of the converse vulgarism, so frequent among uneducated speakers of our day, the use of *ng* for *n* (*capting*, *Gladsting*, *husbing*, etc.), we have found one example only in Elizabethan literature, but this a very clear one:

..... His gardings were given the people for solace, and to everye Citizen of Rome that was present seaventie five drammes of Athens.
An Auncient Hist. and exq. Chron. of the Rom. warres etc.
(Transact. N. Shak. S. 1875—76, p. 156.)

### 3. Dropping of *k*.

Since the past participle *taken* was often pronounced

*tane*, there is every reason to assume that *take* was sometimes pronounced *tay*.

The adjective *melancholy* seems to have sprung from *melancholic* (or ....*lique*) by the loss of the final *k*-sound:

> *Win.* How melancholi' Mistresse Grace is yonder!
> *Ben Jonson*, ii, Bartholmew, p. 38.

This apostrophe as the end of *melancholy* occurs in two other passages in Ben Jonson's works.

*Parfit* and *verdit* without the *k*-sound are archaisms.

## 4. Dropping of *l*.

*a*. Examples proved by rhymes:

> He is ferrying ore the Stygian water,
> With publique curses instead of the Psalter,
> And sung to his Grave with ev'ry mans laughter
> Roome for a Justice, etc. Pamphlet of 1559 or 1560.
> Divers thy death do diversely bemoan:
> Some, that in presence of thy livelihedd
> Lurked, whose breasts envy with hate had swoln,
> *Surrey*, Ed. Nott, i, p. 46.

*b*. Examples proved by phonetic spellings:

cawdron *Mac.* iv, 1, 34. F.

> (Without our boast) are a'most all the few
> *Ben Jonson*, i, p. 409.
> And Emraudes for his fingers did hee chuse,
> *John Studley*, Hippolytus, R. S. S. p. 125.
> The whiles his life ran foorth in bloudie streame,
> His soule descended downe into the Stygian reame.
> *Spenser*, F. Q. iv, 8, 409.
> They sha' not trouble you, if they would.
> *Fit.* Well, doe so.
> *Ben Jonson*, ii, Asse, p. 115.
> And hide no crackes with soder nor deceit:
> *Gascoigne*, The Steele Glas, 1073.
> He wi'not have his name knowne, now I thinke on't.
> *Ben Jonson*, i, p. 629.

*Faut* and *vaut* without *l* are archaisms.

*c*. Examples of excrescent or intrusive *l*.

Alablaster *M. of V.* i, 1, 84. Q. & F.

argall (ergo) *Ham.* v, 1, 21. Q. & F.

dowlne II *H* 4. iv, 5, 33. Q. & F.

dowlny II *H* 4. iv, 5, 32. Q. & F.

Oosell (Ossa) *Ham.* v, 1, 306. Q. S.

wingled *R* 3. ii, 1, 88. Q.

*Dolphin* and *salvage* are archaisms.

### 5. Dropping of *m* and *n*.

*a*. Example proved by the rhyme:

more—sworne *L. L. L.* i, 1, 112 & 114.

*b*. Examples proved by phonetic spellings:

Alansoes *L, L. L.* ii, 1, 61. Q. & F.
Continet *L. L. L.* i, 1, 262. F.
dependacie *A. & C.* v, 2, 26. F.
fro you *Cym.* v, 5, 261. F.
kill-hole *W. T.* iv, 4, 247. F.
mallicholie *L. L. L.* iv, 3, 14. Q. & F.
ouce *L. L. L.* iii, 1, 136. Q.
tennatlesse *Ham.* i, 1, 115. Q.
who *L. L. L.* i, 1, 167. Q. & F.

But Jove (for to the gods it is unleefull to undoo
The things which others of the gods by any meanes have doo)
*A. Golding*, Metamorph. 1587, p. 36 bis.

For she may not remove me fro'.
The poor good will that I do owe
*Surrey*, Ed. Nott. Vol. i, p. 62.

Hornes i' the mind are worse then o' the head.
*Ben Jonson*, i, p. 71.

Dametas he, that Martir died, | whose soule the heaves have,
*B. Googe*, Eglogs, etc. R. A. p. 38.

(prose:) Gods so', looke, where he is: yonder he goes.
*Ben Jonson*, i, p. 55.

Which when on sunder they were cut with slysing deadly knyfe,
Can knit agayne their sodred partes, and so recover lyfe.
*J. Studley*, Medea, R. S. S. p. 274.

I trouble even the ghosts, and make the verie world to quake.
This helpe in wooing of my wife (to speede) I should have take,
*Ar. Golding*, Metamorph. 1587, p. 86.

A horne in which if he do once but blow,
The noise thereof shall trouble men so sore,
That all both stout and faint shall flie therefro,
*J. Harington*, Orlando Fur. xv, 10, 3—5.

Like Lapwings, with a shell upo' their heads.
*Ben Jonson*, ii, Newes, p. 42.

*c*. Examples of excrescent or intrusive *m*, and *n*:

Marcantant *Shrew* iv, 2, 63. F.
Palentine *M. of V.* i, 2, 49. Q. (Heyes) & F.
whom *W. T.* iv, 4, 371. F.

Compare the modern vulgarisms:

millin(g)tary (military), sassengers (sausages), skellin(g)ton (skeleton).

In *messenger* and *passenger* the intrusive *n* has become legitimate.

### 6. Dropping of *p*.

*a*. Examples proved by rhymes:

plenty—empty *Tp.* iv, 1, 110 & 111.

As who would say, if anie man attempt it,
Orlando would er long cause him repent it.
*J. Harington*, Orlando Fur. xxiv, 47, 7 & 8.

*b.* Examples proved by phonetic spellings:

bankrout *R. & J.* iii, 2, 57. Q. & F.

pome *L. L. L.* i, 1, 31. Q.

*c.* Examples of excrescent *p*:

drempt II *H* 6. i, 2, 23. Q. S.

Mushrumps *Tp.* v, 1, 39. F.

## 7. Dropping of *r*.

The dropping or the vocalisation of *r* after a vowel-sound, which characterises the Southern English of our day, is found almost as strongly marked in Shakespeare's time.

*a.* Examples proved by rhymes:

But lively domes might gather at the first;
Where beauty so her perfect seed hath sown,
Of other graces follow needs there must.
*Surrey*, Ed. Nott, Vol. i, p. 17.

Plaie on, Minstrel,
My ladie is mine onelie girle.
*Cl. Robinson*, A handefull o. Pl. Delites, R. S. S. p. 25.

But that it pleased you to tell me of the case.
For all my many yeres perhaps, I should have found it scarse.
*Ar. Br(ooke)*, R. & J. 641 & 642. R. N. Shak. S.

Said: I am he that meats the yeare, that all things doo behold,
By whome the earth doth all things see, the eie of all the world.
*Ar. Golding*, Metamorph. 1587, p. 54 bis.

*b.* Examples proved by phonetic spellings:

Bragadisme *Gent.* ii, 4, 164. F.
Cape *Ham.* ii, 1, 63. F.
Comma (commere) *Ham.* v, 2, 42. Q. & F.
depature *R* 3. v, 3, 229. Q.
forme *Ham.* iii, 2, 174. F.
heraldy *Ham.* i, 1, 87. Q.
meane *Errors* i, 1, 55. F.
Offices *Mac.* ii, 1, 14. F.
safe *T. & C.* iii, 2, 77. F.
sleepe *Mac.* ii, 1, 51. F.
wost *L. L. L.* i, 1, 283. Q.
you *Ham.* v, 1, 317. F.

With boistous words, and with the sore condition of the game,
*Ar. Golding*, Metamorph. 1587, p. 137.

Of valiant men. That battell did the Greekes full deely cost,
*Ar. Golding*, Metamorph. 1587, p. 153.

And such are now, the Hebrew, Greek, and Latin:
Th' Hebrew, because of it we hold the Paten
Of Thrice-Eternals ever sacred Word:
*Sylvester*, F. 1621, p. 262.

And we in English language bats or remice call the same.
*Ar. Golding*, Metamorph. 1587, p. 57 bis.

He doubtefull, skasely knew what countenance to keepe
*Ar. Br(ooke)*, *R. & J.* 213. R. N. Shak. S.

*c.* Examples of excrescent *r*.

Apermantus *Tim.* i, 1, 178. F.
incarnardine *Mac.* ii, 2, 62. F.
snurff *Lear* iv, 6, 39. Q.
your *Ham.* i, 1, 138. Q.
buckler III *H* 6. i, 4, 50. F.

The interchange of *you* and *your* is also regularly found in non-Shakespearian old texts.

## 8. Dropping of *s*.

*a.* Examples proved by rhymes:

sent her — contents her *Gent.* iii, 1, 92 & 93.
thoughts defile thee — reconciles thee *Lear* iii, 6, 119 & 120.

The house of goodly formes and faire aspects,
Whence all the world derives the glorious
Features of beautie, and all shapes select,
*Spenser*, F. Q. iii, 6, 106—108.

Dan Faunus chaunst to meet her by the way,
And kindling fire at her faire burning eye,
Inflamed was to follow beauties chace,
*Spenser*, F. Q. ii, 2, 64—66.

Long had he sought her, and through many a soyle
Had traveld still on foot in heavie armes,
Ne ought was tyred with his endlesse toyles,
*Spenser*, F. Q. vi, 8, 420—422.

He knew the diverse went of mortall wayes,
And in the mindes of men had great insight;
Which with sage counsell, when they went astray,
*Spenser*, F. Q. vi, 6, 28—30.

*b.* Examples proved by phonetic spellings:

all-licene'd *Lear* i, 4, 220. Q.
dispode *Sonn.* 88, 1. Q.
are the evidence that doe *R* 3. i, 4, 188. Q.
God sake *Errors* v, 1, 33. F.
power *Lucr.* 345.
pronoun'd *Ham.* iii, 2, 2. Q.
Salbury II *H* 6. iii, 2, between 242 & 243. Q. S.
Stokeley *H* 8. iv, 1, 101. F.
yeeld I *H* 6. iv, 4, 25. F.
your selfe *M. N. D.* iii, 1, 31. Q.

And aunciters of ours, if there in hel be any one,
*Jasp. Heywood*, Thiestes, R. S. S. p. 78.

And with these wordes the bitter teares did trickle downe their cheeke,
Untill at length betweene themselves they did agree to seeke
*Ar. Golding*, Metamorph. 1587, p. 9 bis.

(prose:) *Carl.* He do' not goe bare-foot, does he?
*Ben Jonson*, i, p. 110.

No creature else. Who's that?
*Sub.* It i' not he?
*Ben Jonson* i, p. 642.

They were both callow: but assoone as heare did one begin
*Ar. Golding*, Metamorph. 1587, p. 86.

But still the Plebe, with Thirst and Fury prest,
*Sylvester*, F. 1621, p. 982.

And a leaden heart I wore, sin' shee forsooke me.
(read: *lead*) *Ben Jonson*, i, p. 647.

*c.* Examples of excrescent *s*:

Betters *Ham.* iii, 4, 32. F.
disgest *M. of V.* iii, 5, 95. Q. Heyes.
disgressing *R. & J.* iii, 3, 127. $Q_2$.
kindreds *R* 3. ii, 2, 63. Q.
rests *J. C.* v, 1, 96. F.
some sayes *Ham.* i, 1, 158. F.
sonnes *R* 3. iv, 2, 90. Q.
stormes makes *R* 3. ii, 3, 35. F.
widdowes *R* 3. ii, 2, 65. Q.
wives *R* 3. iv, 4, 59. Q.

We have given a very small number of examples only, as from the old texts it seems pretty clear that the use or non-use of the *s*, especially as the sign of the plural, was a purely arbitrary matter. We need go no farther than the parallel texts of the Q and F of R 3. to find about a hundred instances of words that have final *s* in one version and not in the other. Such a state of things admits of one explanation only, viz. that the pronunciation or the dropping of this final *s* was wholly left to the speaker's option.

This is perhaps the most appropriate place to cite the following passage from John Hart [1], which seems *inter alia* to prove that *baptisme* was pronounced without the *s*:

> ..... Some thinke the Scottish speach more auncient Englishe than as we now speake here in England, yet there is no living English man, so much affected to write his English as they doe Scottish, which they write as they speake, and that in manye wordes, more neare the Latine, from whence both we and they doe derive them, as fruct for fruit, and fructfull for fruitfull, disponed for disposed or distributed, humely for humbly, nummer for number, pulder for pouder, salviour for saviour, and compt for account, and diverse others, wherein we pronounce not those letters which they do, & therefore write them not as reason is. Yet in others we do exceede with them, as the *b* in doubt, *c* and *h* in aucthoritie, *l* in souldiour, *o* in people, *s* in baptisme, *p* in corps, and in condempned, and certaine like.

## 9. Dropping of *t*.

*a.* Examples proved by rhymes:

fleet'st — sweets *Sonn.* 19, 5 & 7. Q.
checks him — detects him *R* 3. i, 4, 140 & 141. (see our text in chapter XV.)

> Th'effects, the use (apply'd to Conscience):
> Mans Reason non-plust in some Accidents:
> *Sylvester*, F. 1621, p. 19.
> Flee therefore (Cowards) flee and turn your backs,

[1] An orthographie, conteyning the due order and reason, howe to write or paint thimage of mannes voice, most like to the life or nature. — Composed by J. H. Chester Heralt. Anno 1569. (pp. 18 bis & 19.)

(As you were wont in your thought-shaming acts)
*Sylvester*, F. 1621, p. 312.

They all agree, and forward them addrest:
Ah but (said craftie Trompart) weete ye well,
That yonder in that wastefull wildernesse
*Spenser*, F. Q. iii, 10, 357—359.

Of wrackfull Neptune, and the wrathfull blasts
Of parching South, and pinching Boreas.
*Sylvester*, F. 1621, p. 26.

What? what fruit of life delights
My delicious appetites,
If I over-passe the messe
Of those apples of thy brests?
*Sylvester*, F. 1621, p. 611.

To carefull cure the wounded Combatantes:
And such as brunt of warre had slaine: all those
H'Incallendred to Fames rememberance:
*Anth. Copley*, A Fig for Fortune, R. S. S. p. 87.

He run; and all did strive with diligence
T'obey, and serve her sweet Commandements.
*Ben Jonson*, ii, Underwood, p. 262.

A fayrer Ladie liv'd not then, and now her like dooth lacke,
And nature, thinke I, never will a second She compact.
*W. Warner*, Albions Engl. 1592, p. 33.

*Bas.* Welcome should season all for Taste.
*Chorus.* And hence,
At every reall banquet to the Sense,
Welcome, true welcome fill the Complements.
*Ben Jonson*, ii, Underwood, p. 282.

Of her loose riot? Who shall counter-checke
The wanton pride of greatnesse; and direct
*W. Habington*, Castara, R. A. p. 77.

In her right hand a firebrand she did tosse
About her head, still roming here and there;
As a dismayed Deare in chace embost,
*Spenser*, F. Q. iii, 12, 155—157.

For when thy bodie is extinct,
Thy graces shall eternall be,
And live by vertue of his inke,
*Spenser*, An Elegie, o. f. p., f. h. Astrophill 146—148.

One while I sought, the Greekish-Scæne to dress
In French Disguise: in loftier Stile anon
T'inbrew our Stage, with Tyrants bloody Gests,
*Sylvester*, F. 1621, p. 525.

For, heer among us a queint Idol haunts,
Whose simple habite, whose sad countenance,
*Sylvester*, F. 1621, p. 856.

Therefore if men would note the aime and scope
Of these superbian haughty Independants,
Each one would in his Parish be a Pope
To whose pipes must the King and all his men dance.
*J. Taylor*, Rebells Anathematized, R. S. S. p. 7.

Whiter (alas!) O, whither hale they us?
O, must we serve their base and beastly Lusts?
*Sylvester*, F. 1621, p. 517.

Anon his nose is pleas'd with fragrant sents
Of Balm and Basill, Myrrh end Frankincense,
*Sylvester*, F. 1621, p. 141.

When yet the Lord was with me in my Tents,
And showred there his hidden Providence.
*Sylvester*, F. 1621, p. 930.
Who (by His Order) furnisht all their Wants,
At equall Price; yet do so high advance
*Sylvester*, F. 1621, p. 836.
Beyond all hope, and passing all appearance,
Deiected Ioram's neer relief he warants.
*Sylvester*, F. 1621, p. 487.

In Sylvester alone we have found about a hundred additional examples.

*b*. Examples proved by phonetic spellings:

affects *W. T.* iv, 4, 430. F.
Amurah II *H* 4. v, 2, 48. F.
attaine *Errors* iii, 2, 16. F.
brissle *H* 5. ii, 3, 5. F.
brizled *Cor.* ii, 2, 96. F.
bussling *J. C.* ii, 4, 18. F.
comfor *M. N. D.* ii, 2, 38. Q.
confounds *Sonn.* 8, 7. Q.
consorts *R. & J.* iii, 1, 48. Q. S.
counterfaits *R. & J.* iii, 5, 132. Q. & F.
Currence *W. T.* iv, 3, 41. F.
cursie *Ado* ii, 1, 56. Q.
dipts III *H* 6. i, 4, 157. Q. S.
evens *Tp.* v, 1, 227. F.
exacts *M. of V.* iv, 1, 22. Q. Heyes.
exists *M. for M.* iii, 1, 20. F.
expects *R. & J.* iii, 5, 111. Q. & F.
girdles *Tim.* iv, 1, 2. F.
guesse *Wives* Sc. ix, 4. Q. S.
instanly *Lear* iii, 3, 23. Q.
insulment *Cym.* iii, 5, 145. F.
intiled *L. L. L.* v, 2, 822. Q.
Jephah III *H* 6. v, 1, 91. F.
ioynstooles *R. & J.* i, 5, 7. Q. & F.
le't (let it) *W. T.* ii, 2, 53. F.
loves *R. & J.* i, 5, 10. Q's.
masse II *H* 4. iii, 1, 18. $Q_2$.
meants II *H* 6. iii, 2, 222. Q. S.
mistakes II *H* 6. v, 1, 130. F.
nigh *Ham.* i, 2, 242. Q.
promp *R. & J.* ii, 2, 80. Q. & F.
prosperie *L. L. L.* i, 1, 316. Q.
pursues *Ham.* i, 5, 84. Q.
puttes *Tim.* iv, 3, 42. F.
requests *L. L. L.* v, 2, 208. Q. & F.
shall III *H* 6. iii, 3, 253. Q. S. & F.
Splits *M. for M.* ii, 2, 116. F.
stands *M. N. D.* v, 1, 176. F.
stare *Ham.* iii, 2, 321. Q.
Swissers *Ham.* iv, 5, 97. Q.
valianly II *H* 6. iv, 3, 4. Q. S.
wanst *Lear* iii, 6, 26. Q.
woulds *R. & J.* iii, 1, 79. F.

hoyse II *H* 6. i, 1, 169 F., and ingraffed *Lear* i, 1, 301 F. are examples of archaisms; the *t* in these words is intrusive.

They 'll aske me abou new Playes, at dinner time.
(m'abou) *Ben Jonson*, ii, Newes, p. 42.
Some thought to thanke th' attemp. He did presume,
*Ben Jonson*, ii, Asse, p. 116.
Kepe two bease and one sow, and live at thine ease:
*Th. Tusser*, Husbandrie, 57, 3.
And Theseus, though Combattan-like he long the Helhound matcht,
*W. Warner*, Albions Engl. 1592, p. 19.
But th' Art of Man, not onely can compack
Features and forms that life and Motion lack;
*Sylvester*, F. 1621, p. 133.
Geld under the dame, within fornight at least:
*Th. Tusser*, Husbandrie, 51, 1.
The genle words and promises and sute that I did make.
*Ar. Golding*, Metamorph. 1587, p. 174 bis.
Thus bare I death gifts for my foes. To what inten am I
*Ar. Golding*, Metamorph. 1587, p. 167 bis.
When th' other Beldamme, great with chat (for talkative be Cups)
The formers Prate, not worth the while, thus fondly interrups.
*W. Warner*, Albions Engl. 1597, p. 221.

Sweet madame, le' me be particular —
*Ben Jonson*, i. p. 649.
Where presenly began a fierce and deadly fight.
*Drayton*, The Poly-Olbion, R. S. S. p. 379.
But, with my Dayes thy Dolors to protrack,
Thou shalt from hence unto Bethulia pack,
*Sylvester*, F. 1621, p. 971.
Or pretious Moly, which Joves Pursuivan
Wing-footed Hermes brought to th' Ithacan?
*Sylvester*, F. 1621, p. 174.
By trickes or shifs, to make the matter goe
*G. Wither*, Juvenilia, R. S. S. p. 257.
Ye Swizzers fierce, if feare or famine drieve you,
*J. Harington*, Orlando Fur. xvii, 55, 1.
She claimes the places priviledge, and faintly cites a Tex:
She pleades her birth too bace, and playes the No-I of her Sex:
*W. Warner*, Albions Engl. 1592, p. 109.
Oh wyth what cruell spyte, was violenly sondered so noble a bodye frome so godlye a mynde?
*J. Cheke*, The hurt of sedicion, etc. 1549, p. 43.
O you meane warrens, neighbour, doe you not?
(= warrants) *Ben Jonson*, ii, Tub, p. 80.
Whence he is call'd a Constable, and whaffore.
*Ben Jonson*, ii, Tub, p. 95.
To every sound! All things within, without them,
*Ben Jonson*, ii, Newes, p. 55.

*c*. Examples of excrescent or intrusive *t*:

complextion *Ham*. i, 4, 27. Q.
confeste *M. N. D*. ii, 2, 131. Q.
dreamt *R. & J*. i, 4, 73. F.
Hertfort *R* 3. iv, 2, 93. F.
holpt *Lear* iii, 7, 62. Q.
margent *L. L. L*. ii. 1. 246. Q. & F.
milkesopt *R* 3. v, 3. 325. Q.
Orphants *H* 8. iii, 2, 399. F.
rewardst *R* 3. iv, 2, 123. Q.
safter III *H* 6. iv, 1, 41. $F_2$.
scold'st *Tim*. iv, 3, 156. F.
stand'st *Cor*. i, 4, 54. F.
strift *A. W*. Epil. 4. F.
tallents III *H* 6. i, 4, 41. Q. S.

There may you see her dappart Com'naltie
Zepheria, 1594, Canzon 32, 5. R. S. S.
Let's mixt our Loves. This Bed will serve us Both.
*Sylvester*, F. 1621, p. 826.
As that his Orphants Cradle seem'd an Alexanders Court.
*W. Warner*, Albions Engl. 1592, p. 128.
Him blesseth he to whome doth he one of his Relicts give:
*W. Warner*, Albions Engl. 1597, p. 289.
The either Sexts Genealogie, for Turnes on Sea or Land.
*W. Warner*, Albions Engl. 1602, p. 319.
.... and after was slainte by the Errell of Arundell in the battell.
*Forman*, Book o. Plays, leaf 201 (Trans. N. Shak. S. 75—76, p. 415.)

The same excrescent *t* is heard in numerous modern vulgarisms, such as *speciment, suddent, varmint, at wunst, telegraft, acrost, chanst* (= chance), etc.

## 10. Dropping of *th*.

*a*. Example proved by the rhyme:

farthest — harvest *Tp.* iv, 1, 114 & 115. (pronounce: *farest — harest*)

*b.* Examples proved by phonetic spellings:

notwistanding *M. N. D.* iii, 2, 394. Q. thousand *As* iv, 1, 46. F. God bwy you *H* 5. v, 1, 70. thirty II *H* 6. i, 1, 49. Q. twelfe *Tw. N.* ii, 3, 90. F. Q. S. S. (1619)

My liege, quo' the abbot, I would it were knowne,
*Percy*'s Reliques, 1845, p. 168.
And plot wi' my learn'd Counsell, Master Picklocke,
*Ben Jonson*, ii, Newes, p. 61.
Ever your servant, Madame.
*Tay.* Where hast 'hou beene?
*Ben Jonson*, ii, Asse, p. 144.

Of course this *h* in *'hou* is also left out in pronunciation, just as the *h* in *'hem*, which hundreds of times replaces *them* in Ben Jonson's works. The old Shakespeare texts frequently print *'em* for *them*, but the number of cases in which this is done is very small as compared with the practice on this point in Ben Jonson's text.

## 11. Dropping of *v* and *f*.

*a.* Examples proved by rhymes:

slaughter — halter — after *Lear* i, 4, 340—344.
farthest — harvest *Tp.* iv, 1, 114 & 115.

Gentle birds, beasts and shadie trees,
I am assurde ye long to kno,
What be the sorrowes me agreev's,
*Spenser*, An Elegie, o. f. p., f. h. Astrophill, 80—82.
Ech keeps his place, none speaks, non spits, none coughs;
But all as still, as if they march on moss:
*Sylvester*, F. 1621, p. 388.
And, when as fit for higher Tunes she sees them,
Then learnedly she harder Lessons gives-them;
*Sylvester*, F. 1621, p. 106.
But such a scornful chere, wherewith she him rewarded!
Was never seen, I trow, the like, to such as well deserved.
(pronounce: *rewared—desared*)
*Surrey*, Ed. Nott, Vol. i, p. 27.
And so devout, that with no other Water
Devoutest Soules shall quench their thirst heerafter.
*Sylvester*, F. 1621, p. 433.
Where faire it florished, and long time it stoud,
Till Romulus renewing it, to Rome removd.
*Spenser*, F. Q. iii, 9, 391 & 392.

*b.* Examples proved by phonetic spellings:

Godgigoden *R. & J.* i, 2. 59. Q. & F. himsele *Ham.* v, 1. 18. F. huswye *H* 5. v, 1, 85. Q. S. o' *Tw. N.* iii, 2, 14. F. sa' *H* 5. iii, 2, 118. F. ha' *W. T.* i, 2, 267. F.

Whence a slowe spowt of cor'sie matter gushes:
(= cor(ro)sive) *Sylvester*, F. 1621, p. 209.
The Di-dapper, the Plover and the Snight:
*Sylvester*, F. 1621, p. 107.
I ga' you count'nance, credit for your coales,
*Ben Jonson*, i, p. 607.
(prose:) Why, what an' I had cousse, what would you ha' done?
*Ben Jonson*, i, p. 12.
Lord, how his heart with rage did swell!
"Nowe cutt my ropes, itt is time to be gon;
Ile fetch yond pedlars backe mysell."
*Percy*'s Reliques, 1845, p. 136.
Il' is o' the onely best complexion,
*Ben Jonson*, i, p. 613.
As had shee seen me her sel', her sel' had doubted
(m'her) *Ben Jonson*, ii, Sad Shepherd, p. 141.
A little thing with an hole in the end, as bright as any sil'er,
Small, long, sharp at the point, and straight as any pillar.
*J. Still*, G. Gurton's Needle, D. O. E. P. E. H. iii, p. 194.
From Melibœ and from themseles whyleare,
*Spenser*, F. Q. vi, 11, 332.

## 12. Dropping of two consonants.

It is well-known that in compounds with *trans-*, the *ns* may be optionally dropped; *e. g.*

But, for thy faire Soules respect,
I love Twin-flames that reflect
From thy bright tra-lucent eyes:
*Sylvester*, F. 1621, p. 611.

Dropping of *-st* we find in:

would *Errors* ii, 1, 39. F.

Mercy shall reign; 'gain whom shall not assault
*Th. Wyatt*, Ed. Nott, ii, p. 127.

Excrescent *-st* in:

command'st *Tim.* iv, 3, 255. F.

while the forms *while, whiles, whilst* (with excrescent *t*) are aptly illustrated by

*Ham.* i, 3, 49: whiles in Q.; whilst in F.
*Ham.* ii, 2, 106: while in Q.; whil'st in F.

Dropping of *tr* in:

sully *Ham.* v, 2, 101. Q.

# CHAPTER VI.

## APOCOPE.

By *apocope* we understand the dropping of the final syllable of a word.

The same word may under certain circumstances undergo apocope several times, as may be seen from the following instances, in which we observe that the quadrisyllable *Britannicus* ends by becoming monosyllabic:

Pore Britannick, his senseles soule gave up
*T. Nuce*, Octavia, R. S. S. p. 332.
Her make, and Brittannick her sonne that way:
Ibidem, p. 344.
Doth sore lament her case for Britans sake,
Ibidem, p. 332.
That could preferre, before his Brittan deere,
Ibidem, p. 337.
And thee, unhappy Britt, in all that broyle,
Ibidem, p. 338.
And poore Britts death tugges me another way.
Ibidem, p. 339.

We feel called upon expressly to reiterate that in cases like the above we have to deal not with misprints, not with jokes, not with vulgarisms, but purely and simply with a mode of shortening words which in Shakespeare's time was constantly resorted to by persons of the very highest culture.

And this mode of curtailment is, indeed, characteristically English. In our day no less than in Elizabethan and Jacobean days, the speech-making community continues to apocopate numerous words, and even succeeds in getting civic rights conferred upon the curtailments thus born, in spite of the dread power of the Schoolmaster who anathe-

matises all such "corruptions" as inventions of the Evil One. But three centuries ago the influence of the Schoolmaster, who besides was far more interested in Latin than in English, was by no means what it became in more "teachy and lessony" days, and, generally speaking, words had not as yet been crystallised to that fixed form which later times thought fit to demand for them [1].

The conservative influence now exercised by the schoolmaster, was in Shakespeare's time to some extent represented by the conservatism of printers or publishers, who in most cases held a far more independent place as against the authors, than we are apt to suppose in our day.

We have already said that *aphæresis* was very often not exhibited in print; still less was this the case with *syncope*, and as regards *apocope* we may say that it was symbolised in print only in exceptional cases. But this is the general rule only, and there are even whole groups of words which we often find apocopated in print.

Fortunately there were many writers and many printers: what we fail to find in the work of one, we discover in another's. And the most fortunate circumstance for us is, that all the writers and printers were more or less amiably inconsistent, since this very inconsistency enables us to collect a sufficient amount of irrefragable evidence, so that ultimately

> Our mindes discerne where eyes do cease to see.
> *Drayton*, The Barrons Warres, iii, 20, 8.

### 1. Apocope of *-a* and of *-i-a*.

The list about to be given, like those which are still to

[1] It is mere childishness, for example, to dispute about the correct spelling of Shakespeare's name. If Shakespeare himself had been asked the question, he would most probably have answered that he did not know. If he had been asked whether he had always spelt his name the same way, he would very possibly have answered that he had most likely not, and in justification might have appealed to Surrey, who most certainly was far his superior both in rank and literary culture.

Orthography, whether the signs are more or less adequate to symbolise the history of the words or their phonetic values, must always in a large measure be a matter of convention. The erudite gentlemen, who have wasted time and talent on the question of the spelling of Shakespeare's name, have in the end achieved only what runs counter to good orthography, viz. two or three modes of spelling the same word.

follow, has been drawn up on the same lines as the aphæresis list. One of the advantages of this arrangement is, that in giving quotations from other writers in verse, we need give no more than a few examples of such cases of apocope as are either not exhibited by the printed text of Shakespeare's works, or not found in his works at all. We would remind the reader that our third column has been made to subserve the purposes of textual criticism, so that each of the passages therein referred to furnishes an example of the full form in print, while at the same time the metre proves that Shakespeare intended the apocopated form to be spoken.

| | | |
|---|---|---|
| Africa II *H* 4. v, 3, 104. | Afric *Cor.* i, 8, 3. | |
| Cressida (*Editor's word*) | Cressid *T. & C.* i, 1, 30. | *T. & C.* iv, 2, 68. |
| Desdemona *O.* i, 3, 292. | Desdemon *O.* iii, 3, 55. | *O.* iii, 4, 35. |
| Diána *M. N. D.* i, 1, 89. | Dían *Venus* 725. | |
| Europa *Ado* v, 4, 45. | Europe *Tp.* ii, 1, 124. | |
| Hecuba *Lucr.* 1447. | Hecub | *Cym.* iv, 2, 313. |
| Helena *M. N. D.* i, 1, 107. | Helen *M. N. D.* i, 1, 208. | *M. N. D.* iii, 2, 321. (S. |
| hyena | hyen *As* iv, 1, 156. | [Walker.) |
| hysterica (*Editor's word*) | hysteric | *Lear* ii, 4, 58. |
| India *M. N. D.* ii, 1, 69. | Ind *L. L. L.* iv, 3, 222. | |
| Isabella *M. for M.* i, 4, 23. | Isabel *M. for M.* ii, 4, 184. | |
| Ithaca *Cor.* i, 3, 94. | Ithac | *T. & C.* i, 3, 70. [1] |
| Julietta *M. for M.* i, 2, 150. | Juliet *M. for M.* i, 2, 159. | |
| Libya (*Editor's word*) | Liby | *W. T.* v, 1, 157. |
| Lucetta *Gent.* i, 2, 64. | Lucet | *Gent.* i, 2, 66. |
| Lucreti(a) *Lucr.* 317. | Lucrece *Lucr.* 301. | |
| Lychorida *Per.* iii, Prol. 43. | Lychorid | *Per.* iii, 1, 6. |
| Mariana *M. for M.* iv, 1, 49. | Marian *L. L. L.* v, 2, 934. | *M. for M.* iv, 3, 145. (Fleay.) |
| Minola *Shrew* i, 2, 97. | Minol | *Shrew* iv, 2, 69. |
| Philippa | Philip II *H* 6. ii, 2, 35. | |
| Philomela *T. A.* ii, 4, 38. | Philomel *T. A.* ii, 3, 43. | *Pilgr.* 15, 5. (Phil'mel) |
| Rosalinda *As* iii, 2, 145. | Rosalind *As* iii, 2, 100. | |
| sciatica *M. for M.* i, 2, 59. | sciatic | *Tim.* iv, 1, 23. |
| Sibylla *M. of V.* i, 2, 116. | Sibyl *Shrew* i, 2, 70. | |
| Sicília *W. T.* i, 1, 5. | Sícily *W. T.* i, 2, 175. | *W. T.* iv, 4, 600. ($F_2$.) |
| stanza (?) *As* ii, 5, 18 & 19. (*stanzo* in F.) | stanze *L. L. L.* iv, 2, 107. | |
| Syracusa *Errors* i, 1, 3. | Syracuse *Errors* v, 1, 363. | |
| Tamora *T. A.* i, 1, 140. | Tamor | *T. A.* i, 1, 315. |
| Veróna *Gent.* iv, 1, 47. | Véron | *Gent.* iv, 1, 17. [2] |

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[1] Speak, Prince of Ithac; and be't of less spect —

[2] *Sec. Out.* Whi'r travel you?
*Val.* To Veron.
*First Out.* Whence came you?
*Val.* From Milany.
*Third Out.* Have you long sojourn'd there? —

The group under discussion also includes the numerous proper names in *-i-a*. In cases in which the metre requires this dissyllabic ending to be sounded as *one* syllable, we must not, therefore, applying synizesis, pronounce Cam-brya (Cym. v, 5, 17), Ful-vya (A. & C. i, 1, 32), etc., the proper sounding of such words being Cam-bri, Ful-vi, etc.

Examples from other writers in verse:

Queene Agrippyne her garments rendes,
*T. Nuce*, Octavia, R. S. S. p. 348.
That dost of wretched Alcmens Sonne the lively feature beare.
*J. Studley*, Herc. Oetæus, R. S. S. p. 426.
Against the fields of Aönie and Atticke lies aland,
*Ar. Golding*, Metamorph. 1587, p. 8 bis.
Andromad for hir mothers toong did suffer punishment,
*Ar. Golding*, Metamorph. 1587, p. 62 bis.
The Phoenix left sweet Arabie:
*Spenser*, Elegie for his Astrophill, 38.
A gentle Shepheard borne in Arcady,
*Spenser*, Astrophel, 1.
As long maynd Lyon feerce amid the wood of Armenie,
*J. Heywood*, Thiestes, R. S. S. p. 69.
But even some cruell tiger bred in Armen or in Inde,
*Ar. Golding*, Metamorph. 1587, p. 104.
Said thus: O lady Atalant, receive thou here my fee,
*Ar. Golding*, Metamorph. 1587, p. 109.
The slowe Aurore, that so for love or shame
*Th. Norton*, Gorboduc, 4.
Baaz', Zimri, Omri, Achab (worst of all)
*Sylvester*, F. 1621, p. 472.
I come from Bohem, yet no newes I bring,
*J. Taylor*, F. 1630, R. S. S. p. 575.
And eke the wyndy heeled Hart in Candie thou dost chace.
*J. Studley*, Hippolytus, R. S. S. p. 116.
This latter was a hound of Crete, the other was of Spart.
*Ar. Golding*, Metamorph. 1587, p. 34.
Thy hated trull cast of thou dost, that please Creuse thou mought.
*J. Studley*, Medea, R. S. S. p. 267.
The Sun had compast all the Signes, and Cybell brought to light
*W. Warner*, Albions Engl. 1592, p. 4.
But lo, here comes our Lady Deianire,
*J. Studley*, Herc. Oetæus, R. S. S. p. 405.
(prose:) . . . a fistule in ano, or some such other secret disease,
The Arte of English Poesie, 1589, R. A. p. 306.
Sodom and Gomor in all Vices vile:
*Sylvester*, F. 1621, p. 326.
About the grassie bancks of Hæmony,
*Spenser*, Astrophel, 3.
That Hecub to deserve such end even Iuno did denie
*Ar. Golding*, Metamorph. 1587, p. 168 bis.
Each Indie in each cheeke. Then all who vaunt,
*W. Habington*, Castara, R. A. p. 46.
So that the Ladie Iphigen before the altar stood
*Ar. Golding*, Metamorph. 1587, p. 152.

Where Ithac Nimphes may onely boast,
*Willoby*, Victory of Engl. Chastity, R. S. S. p. 154.
So shalt thou please Jehove devine,
*T. Kendall*, Flowers of Epigr. R. S. S. p. 198.
Apase, and unto Laton, and to Latons children pray,
*Ar. Golding*, Metamorph. 1587, p. 77.
The serpent made him leave his lyfe in tombe of Liby shore.
*J. Studley*, Medea, R. S. S. p. 272.
As when a Man and King of Macedon.
*Sylvester*, F. 1621, p. 1030.
Thy body is the Dad, thy minde the Mam.
*J. Taylor*, F. 1630, R. S. S. p. 232.
Of Vesta, Ceres, Dian, Ops, of Venus, and Minerve:
*W. Warner*, Albions Engl. 1602, p. 318.
The flood should somewhat slack, God promist so,
On which relying, the just godly Noe,
*Drayton*, Noahs Floud, R. S. S. p. 119.
Faire Pastorell, of whom is now my song:
*Spenser*, F. Q. vi, 11, 16.
With guile betrapt for love of Polyxeine.
*Jasp. Heywood*, Troas, R. S. S. p. 201.
But Poppie ioynes to him in marriage rites,
(= Poppæa Sabina) *T. Nuce*, Octavia, R. S. S. p. 329.
A souldier of the Wooer bolde Proserpin home to bring,
*J. Studley*, Hippolytus, R. S. S. p. 117.
For Senecks counsel he doth lightly passe
*T. Nuce*, Octavia, R. S. S. p. 329.
This cruell Pyren was of Trace, and with his men of war
*Ar. Golding*, Metamorph. 1587, p. 68 bis.
Syre's Alabaster with hard Serpentine
*Sylvester*, F. 1621, p. 465.
That from the cheefe of Veron youth he greatest fame dyd gayne.
*Ar. Br(ooke)*, R. & J. 56. R. N. Shak. S.

It may seem doubtful at first sight whether such forms as '*Ithac* Nimphes', '*Liby* shore', '*Veron* youth', are to be looked upon as curtailed adjectives or as apocopated substantives. If, however, with these forms we compare such unmistakable instances from Shakespeare as *e. g.* 'The Carthage queen" (M. N. D. i, 1, 173), 'Our Rome gates' (Cor. iii, 3, 104), 'Verona walls' (R. & J. iii, 3, 17), etc., and such phrases as 'the region kites' (Ham. ii, 2, 607), etc., we cannot be far wrong, if we look upon such forms as substantives used with adjectival force. Indeed, in many cases it would seem as if the necessity of formally differentiating substantives and adjectives was hardly felt by Elizabethan writers, or they may have looked upon such phrases as legitimate, if somewhat loose compounds. We shall afterwards exemplify the Elizabethan "licence" of converting one part of speech into another also in the case of substantives and verbs.

## 2. Apocope of *-e*.

### Examples from Shakespeare:

| | | |
|---|---|---|
| Andromache *T. & C.* v, 3, 77. | Andromach [Q. & F.] | *T. & C.* v, 3, 84. |
| Hecate (*Editor's word*) | Hec(c)at *Lear* i. 1, 112. | *M. N. D.* v, i, 391. |
| Hermione *W. T.* i, 2, 88. | Hermion | *W. T.* i, 2, 173. |
| Mytilene *Per.* v, 3, 10. | Mytilen *Per.* iv, 4, 51. (Q.) | |
| Niobe *Ham.* i, 2, 149. | Niob | *T. & C.* v, 10, 19. ($F_4$.) |

### Examples from other writers in verse:

Dame Cyan taking sore to heart as well the ravishment
*Ar. Golding*, Metamorph. 1587, p. 70 bis.
Now put thou up thy faire bright head good Galat I thee pray
*Ar. Golding*, Metamorph. 1587, p. 172 bis.
Alas, alas, how greatly doth this Niob differ heere
*Ar. Golding*, Metamorph. 1587, p. 79.
Where old Penelops doubtfull fame,
*Willoby*, Victory of Engl. Chastity, R. S. S. p. 154.
But thou, O sonne of Semel and of Jove!
*F. Kinwelmershe*, Jocasta (*Gascoigne*, i, p. 275.)

## 3. Apocope of *-o*.

### Examples from Shakespeare:

| | | |
|---|---|---|
| Angelo *M. for M.* i, 1, 16. | Angel | *M. for M.* iii, 1, 94. |
| António *J. C.* i, 3, 37. | Ántony *J. C.* i, 2, 204. | |
| arrow *Venus* 947. | arr | *L. L. L.* v, 2, 261. (bulls) |
| Bernárdo *Ham.* i, 1, 18 | Bérnard ' | *Ham.* i, 1, 17. |
| Biondello *Shrew* i, 1, 42. | B'ondell | *Shrew* iv, 4, 10. (see [*auster'ty*) |
| Christophero (*Ed.'s word*) | Christopher *Shrew* Ind. 2, | |
| Gonzalo *Tp.* v, 1, 68. | Gonzal [76. (Q. & F.) | *Tp.* v, 1, 15. |
| meadow *Sonn.* 33, 3. | mead *Venus* 636. | |
| morrow *As* ii, 7, 18. | morr | *T. & C.* iv, 2, 6. |
| pillow *Mac.* v, 1, 81. | pill | *Mac.* ii, 3, 109. (see p. 6.) |
| Prospero *Tp.* iii, 3, 70. | Prosper *Tp.* ii, 2, 2. | *Tp.* v, 1, 119. |
| Rinaldo *A. W.* iii, 4, 29. | Rinald | *A. W.* iii, 4, 19. |
| shadow *Venus* 533. | shade *L. L. L.* iv, 3, 43. | |
| sorrow *Venus* 455. | sorr | *Pilgr.* 15, 11. (sol'ce) |

### Examples from other poets:

As alls to free my minde from envies tuch,
(= also) *Ignoto*, Commend. poems: *Spenser*, R. S. S. viii, p. 326.
But subtill Archimag, that Una sought
*Spenser*, F. Q. i, 3, 218.
And when the time of birth was come, his aunt the lady Ine
Did nurse him for a while by stelth and kept him trim and fine.
*Ar. Golding*, Metamorph. 1587, p. 36.
To live untill to morrow' hath lost two dayes.
*Ben Jonson*, i, p. 839. (The Forest XIV.)
Why Rinald, what meant you to intrap your friend,
*G. Chapman*, Al Fooles, 1605, p. 64.

This rule also applies to the numerous proper names with the dissyllabic ending *-io*, so that, for example, in Shrew i, 1, 223 Tranio and Lucentio require to be sounded Trani and Lucenti.

### 4. Apocope of *-y* (*-by*, *-ey*, *-gy*, *-ly*, *-ny*, *-ry*, *-ty*).

Examples from Shakespeare:

| | | |
|---|---|---|
| academy | academe *L. L. L.* i, 1, 13. | |
| Albany *Lear* i, 1, 129. | Alban *Lear* i, 1, 67. (Q.) | *Lear* i, 1, 43. |
| Antony *J. C.* iii, 2, 61. | Anton | *J. C.* iii, 2, 63. |
| any *Tp.* i, 2, 42. | an | *Cym.* ii, 4, 20. (pen') |
| apoplexy ii *H* 4. i, 2, 123. | apoplex | II *H* 4. iv, 4, 130. (Pope.) |
| artery *L. L. L.* iv, 3, 306. | arter *Ham.* i, 4, 82. (Q. & F.) | |
| augury *Gent.* iv, 4, 73. | augur *Mac.* iii, 4, 124. | |
| baby *M. for M.* i, 3, 30. | babe *Venus* 974. | |
| brightly *M. of V.* v, 1, 94. | bright *M. of V.* v, 1, 1. | |
| Britany *Cym.* i, 4, 77. (F.) | Britain *Cym.* i, 4, 1. | |
| Burgundy *Lear* i, 1, 129. | Burgund | *Lear* i, 1, 198. |
| closely *Shrew* i, 1, 188. | close *R* 3. iv, 3, 36. | |
| contrary III *H* 6. i, 4, 131. | contrar | III *H* 6. i, 2, 20. |
| county *M. of V.* i, 2, 49. | count *Ado* ii, 1, 195. (F.) | |
| deadly *Lucr.* 674. | dead *M. N. D.* iii, 2, 57. | |
| dearly *M. of V.* iv, 1, 100. | dear *M. of V.* iii, 2, 316. | |
| deeply *Venus* 814. | deep *T. & C.* ii, 3, 277. | *Cym.* iv, 3, 4. (y'at) |
| dowry *L. L. L.* ii, 1, 8. | dowr *Tp.* iii, 1, 54. | *Lear* i, 1, 244. (see our text) |
| easily *L. L. L.* v, 2, 749. | easy *Sonn.* 109, 3. | |
| entirely *O.* iii, 4, 114. | entire | *O.* iii, 4, 60. [1] |
| entreaty *Cor.* v, 1, 74. | entreat *T. A.* i, 1, 449. | |
| equally *R* 3. v, 3, 294. | equal *H* 8. i, 1, 159. | |
| evenly I *H* 4. iii, 1, 103. | even *John* ii, 1, 576. | |
| e(vi)lly *Tim.* iv, 3, 467. | evil *H* 8. i, 2, 207. | |
| excellently *Ado* iii, 4, 13. | excellent *Shrew* Ind. 1, 89. | |
| expressly *T. & C.* iii, 3, 114. | express | *Tim.* ii, 2, 33. [2] |
| fairly *Sonn.* 5, 4. | fair *Mac.* i, 3, 52. | |
| fiercely III *H* 6. ii, 1, 121. | fierce I *H* 6. i, 1, 14. | |
| goodly *Errors* i, 1, 51. | good *Ham.* iii, 1, 39. | *W. T.* ii, 1, 20. [3] |
| hardly *W. T.* iv, 4, 479. | hard *O.* i, 2, 10. | |
| haughty *R* 3. iv, 4, 502. | haught *R* 3. ii, 3, 28. | II *H* 6. i, 3, 71. ($F_2$.) |
| ignóminy (*Editor's word*) | ignomy *T. A.* iv, 2, 115. (Q.) | I *H* 4. v, 4, 100. (F.) |

---

1 'Twould make her amiable and subdue
My fa'r entire t'her love, but if she lost it —

2 *Var. Serv.* One Varr's serv', my good lord.....
*Isid. Serv.* From Isidore;
He humbly prays your speedy payëment.
*Caph.* If you did know, my lord, my master's wants —
*Var. Serv.* 'T was due on forfeit, m'lord, six weeks and past.
*Isid. Serv.* Your steward puts me off, my lord; and I
Am sent express t'your lordship.
*Tim.* Give me breath. —

3 Into a good bulk: good time counter her! —

| | | |
|---|---|---|
| innocency *M. for M.* iii, 2, 10. | innocence *W. T.* iii, 2, 31. | |
| inquiry (*Editor's word*) | inquire *Per.* iii, Gow. 22. | *M. for M.* v, 1, 5. |
| instantly *W. T.* ii, 3, 134. | instant *Tim.* ii, 2, 239. | |
| justly *H* 5. ii, 1. 120. | just *Venus* 349. | |
| jutty (*Editor's word*) | jut | *Mac.* i, 1, 6. (see page 16.) |
| lately *Errors* v, 1, 293. | late *Venus* 1026. | |
| likely *Cor.* i, 2, 16. | like *Sonn.* 87, 2. | |
| lonely *Cor.* iv, 1. 30. | lone II *H* 4. ii, 1, 35. | |
| marry II *H* 6. i, 1, 4. | marr | II *H* 6. ii, 2, 45. |
| merely *Compl.* 316. | mere *A. W.* iii, 5, 58. | |
| mighty *John* ii, 1, 473. | might | *T. A.* v, 3, 43. |
| Milány *Tp.* i, 2, 109. [1] | Milan *Tp.* v, 1, 205. | |
| mutiny *J. C.* iii. 2, 234. | mutine *Ham.* iii, 4, 83. | |
| naughty *Lear* iii, 7, 37. | naught *Lear* ii, 4, 136. | *H* 8. v, 1, 139. [2] |
| newly *Compl.* 84. | new *Compl.* 84. | |
| parley *John* v, 1, 68. | parle *John* ii, 1, 205. | |
| party *John* i. 1, 34. | part *John* ii, 1, 359. | |
| penny *John* v, 2, 97. | pen *L. L. L.* iii, 1, 28. (*penne* in Q. & F.) | *Cym.* ii, 4, 20. (an') |
| plainly *R. & J.* ii, 3, 57. | plain III *H* 6. iii, 2, 69. | *M. for M.* ii, 4, 141. (see ['*ceive*) |
| policy *Sonn.* 118, 9. | police *As* v, 1, 62. (F.) | |
| pretty *R* 3. iv, 1, 101. | pret | *R* 3. ii, 4, 26. |
| presently *Lucr.* 1007. | present | *Cym.* iii, 2, 77. (Rowe.) |
| prodigally *L. L. L.* ii, 1. 12. | prodigal *Ham.* i, 3, 116. | |
| Ptolemy (*Editor's word*) | Ptolem | *A. & C.* i, 4, 6. |
| purely *T. & C.* iv, 5, 169. | pure *Tw. N.* v. 1, 86. | |
| quickly *Venus* 87. | quick *Tp.* v, 1, 304. | |
| quiddity I *H* 4. i, 2, 51. | quiddit *Ham.* v, 1, 107. (F.) | |
| safely *R* 2. iv, 1, 153. | safe *Ham.* iii, 3, 9. | |
| scarcely *Sonn.* 49, 6. | scarce *Lucr.* 857. | |
| shaggy | shag *Venus* 295. | |
| Sicily *W. T.* i, 2, 175. | Sicil II *H* 6. i, 1, 6. | *A. & C.* ii, 6, 7. |
| sickly *Sonn.* 147, 4. | sick *Sonn.* 140, 7. | *Ham.* iii, 4, 80. (see '*bellions*) |
| slabby | slab *Mac.* iv, 1. 32. | |
| solely *Shrew* ii, 1, 118. | sole *R. & J.* iii, 2, 94. | |
| strangely *Tp.* v, 1, 313. | strange *Ham.* i, 5, 170. | |
| sufficiency *Ado* v, 1, 29. | sufficience | *W. T.* ii, 1, 185. |
| suddenly *Gent.* i, 3, 64. | sudden *A. & C.* i, 3, 5. | II *H* 6. ii, 1, 45. |
| surely *John* ii, 1, 470. | sure *Errors* v, 1, 279. | |
| sweetly *R* 2. iii, 2. 193. | sweet *R. & J.* ii, 3, 32. | |
| swiftly *Venus* 321. | swift *T. & C.* ii, 3, 277. | |
| territory *Lear* i, 1, 51. | territore II *H* 6. iii, 1, 84. (Q. S.) | |
| thankfully *M. of V.* i, 1, 152. | thankful | *Cym.* i, 6, 79. |

---

1 With all prerogative: hence his ambition
Grow'ng — dost thou hear?
*Mir.* Your tale, sir, would cure deafness.
*Pros.* To have no screen between this part he play'd
And him he play'd it for, he needs will be' abs'lute
Milany. Me, poor man, my library —

2 Upon this naught earth? Go to, go to; you
Take a precipit for no leap of danger, —

| | | |
|---|---|---|
| Thessaly *M. N. D.* iv, 1, 130. | Thessal | *A. & C.* iv, 13, 2. [1] |
| thinly *Sonn.* 52, 7. | thin *Shrew* iii, 2, 177. | *O.* iii, 3, 431. [2] |
| tiny (*Editor's word*) | tine (ubique) | |
| treasury II *H* 6. i, 3, 134. | treasure II *H* 6. iii, 3, 2. | |
| trimly (*Editor's word*) | trim *R. & J.* ii, 1, 13. | I *H* 4. i, 3, 33. |
| twenty *Venus* 22. | twent | *Tim.* ii, 1, 7. |
| vasty I *H* 4. iii, 1, 53. | vast *M. N. D.* v, 1, 9. | |
| vehemency *H* 8. v, 1, 148. | vehemence *As* iii, 2, 200. | *M. for M.* v, 1, 109. (Pope.) |
| voluntary *J. C.* ii, 1, 300. | voluntar | *John* v, 2, 10. |
| willingly *L. L. L.* ii, 1, 35. | willing *Tim.* iii, 6, 32. | III *H* 6. i, 2, 41. |
| worthy *Sonn.* 48, 6. | worth *T. & C.* ii, 2, 22. | *R. & J.* iii, 5, 146. |
| yarely *A. & C.* ii, 2, 216. | yare *A. & C.* v, 2, 286. | |

It may not be superfluous to mention here that we certainly do not mean to assert that *babe* and *vast* must be looked upon as curtailed forms of *baby* and *vasty*. If, therefore, we include words like these in our lists, as we have also done when we were treating of cases of aphæresis, we do so on the deliberate ground that we think it of the highest importance for a sound criticism of Shakespeare's text, that the variant word-forms should be brought face to face with each other in a comprehensive survey of the whole subject. There are cases, certainly, in which such a collocation has but slight interest, but in the majority of instances it will be found to be indispensable for enabling us to draw inferences from analogous cases, and in a quite respectable number of instances the method of working exemplified in our lists, unexpectedly puts us in the way of restoring the original reading of a corrupt passage. The bringing together of the whole material to be considered, and a lucidly arranged exposition of the same, are therefore imperative duties in a discussion like the present.

We have observed on p. 91 that sometimes in Elizabethan usage substantives are used in a way that to the linguistic sense of the nineteenth century hardly differentiates them from adjectives, on which account we concluded that in such cases we have to deal not with curtailed adjectives,

---

Help me, my women! O, he's more mad than
Telamon for his shield; the boar of Thessal —

2 *Iago.* And this may help to thick o'r proofs that do
Demonstrate thin.
*Oth.* I'll tear her all to pieces. —

but with substantives which, to Elizabethan speakers, did not require an adjectival suffix to enable them to do duty as adjectives. We have been led to this conclusion also by the fact that the very same observation may be made as regards verbs and substantives, and, as shown in the list just given, also as regards adjectives and adverbs. The dropping of the *-ly*-ending can therefore hardly be considered as a case of apocope: it is a mere archaism.

The list of quotations from other writers in verse about to be given, as well as the preceding one, shows that *thankful* is the only adjective that we cannot exemplify in adverbial use, so that it constitutes a doubtful case. It is quite sure that *thankfully* must be a dissyllable in the line referred to, but it "stands" quite "within the prospect of belief", that by syllabic syncope we must read *thankfully* as *thankly*, as in

> He giveth frankly what we thankly spend.
> *Sylvester*, F. 1621, p. 64.

Meanwhile, as regards ourselves, we would by no means be thought desirous of advocating any wholesale pigeonholing of every individual deviant form according to a preconceived system: we readily grant that, after all, *thankly* may have nothing to do with *thankfully* formally, but may simply be a deviant form that arose quite independently of the other, and afterwards went down in the struggle for existence. At all events, whether *thankly* or *thankful* be the required word in Cym. i, 6, 79, we cannot but conclude that the editors of the Folio must have "corrected" the genuine word according to their lights, as they evidently did in hundreds of other cases.

As regards the trisyllabic *Milan*, we must observe that Capell's copy of the First Folio actually reads "Millanie", which form must be the right one, since it enables us to restore the correct metre of the line. For the rest, there would be nothing strange in the Italian *Milano* having in the first instance been represented in English by a trisyllabic form, which, indeed, must also be postulated in Gent. iv, 1, 19 (see note on page 89). It is well-known that Elizabethan, Jacobean and Caroline printers often made press-

corrections after part of the impression had been struck off; hence the discrepancies between different copies of the First Folio, of which the reading of Capell's Folio is an instance, and of which more examples might easily be adduced.

Such forms as *arter*, *contrar* (French *artère*, *contraire*), are perhaps best treated as archaisms.

But in the curtailed forms of *any*, *marry*, *penny*, *twenty*, we have evidently to do with pure cases of apocope, which can only be accounted for on the basis of the general usage of the time.

Sidney Walker (Versification, p. 187) very justly observes that the interjection *marry* undoubtedly occurs in Shakespeare as a monosyllable, but he vouchsafes no information as to his notion of the shortened pronunciation of this word. Koenig (Der Vers in Shakesperes Dramen, 1888, p. 37) allows *marry* as well as *busy* to become monosyllables by "Consonantirung des auslautenden *y*"; which would seem to mean that we are to pronounce *marj* and *busj*, with a German *j* as the final consonant after *r* and *s*. We sincerely hope that this mode of sounding the words in question will never disagree with Koenig's vocal organs, but we absolutely decline to believe that Shakespeare and his contemporaries were content to put up with this desperate expedient for the partial retention of an unaccented syllable; nor is Koenig's daring hypothesis supported by any additional evidence from analogy or fact.

We shall now briefly give what we consider the available evidence for *our* hypothesis (sit venia verbo), that the *y*-ending could in Shakespeare's day be dropped at the speaker's discretion or convenience.

The character of the evidence about to be given is of a nature that *mutatis mutandis* will make it applicable to other terminations as well, so that we shall be dispensed from repeating the same reasoning in other cases still to be treated.

In the first place we see that numberless lines from the Elizabethan dramatists, which have hitherto obstinately defied all attempts at scanning, or in the case of which scholars were fain to have recourse to the latter-day dogma of "loose metre", all at once stand forth specimens of immaculate

blank verse, as soon as we admit the facultative character of the *-y*-ending in pronunciation.

As examples we need only cite a few lines from Ben Jonson, each of them containing the word *any*:

> Done any such thing, tell troth, and shame the Divell.
> *Tub*, p. 72 bis.
> (Voice, thou art right) of any thing but a cold
> *Masques*, p. 131.
> To the true height. For any thing takes this dottrell.
> *Asse*, p. 127.
> I beleeve any thing now, though I confesse
> *Asse*, p. 104.
> *P. Iu.* Do'st thou want any money Founder?
> *P. Ca.* Who, Sr. I,
> (pronounce: *án mon*) *Newes*, p. 12.
> Squeake, spring, do any thing.
> *Eit.* In young company, Madame.
> (comp'ny) *Asse*, p. 151.
> Do'you thinke, I'll 'low him any such share:
> *Mer.* You must.
> *Asse*, p. 136.

We next give a few Shakespearian lines, each of them containing the verb *to marry*:

> Good mother, do not marry me to yond fool.
> *Wives* iii, 4, 87.
> Go take her hence, and marry her instantly.
> *M. for M.* v, 1, 382.
> Yea, and to marry her, if her dowry please.
> *Shrew* i, 2, 185.
> Married Richard Earl of Cambridge; who was son
> II *H* 6. ii, 2, 45.
> Of Edmund Mortimer, who married Philippe
> II *H* 6. ii, 2, 49.
> I nill marry yet; and, when I do, I swear,
> *R. & J.* iii, 5, 122.

In the second place we observe that our hypothesis does away with certain otherwise inexplicable non-rhymes. Here is a clear example:

> But yet, in the stead of God Almighty,
> They honour the sun for his great light,
> Interlude of the four elements, D. O. E. P. E. H. Vol. i, p. 30.

Thirdly, we find that our hypothesis gives point to certain word-plays. As an instance we cite R. & J. i, 2, 13:

> *Par.* Younger than she are happy mothers made.
> *Cap.* But too soon marr'd are those so early *married*.

The quibble, of course, turns upon the three words *made*,

*marr(e)d*, and *marr(ie)d*. For the last word the Folio reads "made", and the first Quarto "married", which is no doubt the genuine word, if pronounced *ma(rr')d*.

The following instance from Ben Jonson (Masques, p. 131) is clearer still:

> *Jophiel.* Here. If you
> Be Mr. Mere-Foole.
> *Mere-Foole.* Sir, our name is Mery-Foole.
> But by contraction Mere-Foole.

This word-play is clearly brought out, only if we read it as follows:

> Be Mas Mere-Fóole.
> Sir, óur name's Méry-Foole;
> But by contraction Mére-Foole.

In the fourth place our hypothesis goes far to account for such cases of syncope as *eas'ly*, *dair'house*, etc., for which we refer the patient reader to the preceding lists in which they are recorded.

Fifthly, our theory of the facultative character of the *-y*-ending in pronunciation, will account for the rise of such forms as *vasty* and *hugy* by the side of the older forms *vast* and *huge*: *vasty* and *hugy* are what, for want of a better term, we might call "reactionary" formations, based on false analogy.

In the sixth place we adduce the modern twofold plural of the word *penny*, which twofold plural can be satisfactorily accounted for by the optional dropping of *-y* final in pronunciation. Of course, words are most apt to suffer apocopation or curtailment, in cases in which the context requires them to be uttered with little or hardly any stress. Hence the modern practice of using the phrase "five *pennies*", if we mean separate coins, *pennies* bearing the stronger stress; whereas in using "five *pence*" (familiarly pronounced *fippens*) it is in the first place the money-value that we wish to lay stress on, by giving the stronger accent to *five*. Of course, *pence* is only the modern spelling of the older plural *pens* (cf. *lice*, *mice*, *dice*, representing the old plurals *lys*, *mys*, *dys*), which was the regular plural of the apocopated form of *penny*. It is only in this way that we can account for the

rise of such remarkable phrases as "fourpenny nails", "tenpenny nails", meaning nails of which 4 (10) lbs. go to the 'thousand' (*i. e.* 10 nominal hundreds or 1120); in these phrases we have confusion of *penny* (sounded *pen, p'n*) and *pound* (pronounced *poun, pun, p'n* [1]), the legitimate form being 'four-pound nails'.

Seventhly, and finally, we draw the reader's attention to a number of passages cited in the preceding list and in the one immediately following, which passages furnish direct evidence of the *-y* being sometimes omitted in print.

The concurring evidence of the above arguments, all of them differing from each other in character, furnishes to our thinking proof more than sufficient that in Shakespeare's time final *-y* was optional in pronunciation.

And if in conclusion we are asked the question, why the old writers did not in every case carefully provide for such curtailments to be distinctly shown in print, our answer is a twofold one.

In the first place we remind the reader that in the Elizabethan and Jacobean ages there was absolutely no such thing as a consistent spelling-system.

And secondly, we would in our turn ask the above questioner why, as we may assume him to do, he keeps standing up for the *i* in *venison*, for example, and for the letters *nyw* in *pennyworth*. Of course we shall be answered that the *i* and the *nyw* in question are historical, and that every one knows how to pronounce the words in which they occur. We bow assent, but beg leave to add that in Shakespeare's days the *-y*'s in *any, marry* were no less historical, and that every one then also knew that these *-y*'s might be left out in pronunciation at the speaker's option.

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[1] *Pun* for *pound* is a common vulgarism of our day. The following is extracted from Camden Hotten's *Slang Dictionary*, s. v. *Two*: "Two upon ten", or "two pun' ten", an expression used by assistants to each other, in shops, when a customer of suspected honesty makes his appearance. The phrase refers to "two eyes upon ten fingers", shortened as a money term to "two pun' ten." When a supposed thief is present, one shopman asks the other if that *two pun'* (pound) *ten* matter was ever settled. The man knows at once what is meant, and keeps a careful watch upon the person being served. If it is not convenient to speak, a piece of paper is handed to the same assistant, bearing the to him very significant amount of £ 2 : 10 : 0.

Examples from other writers:

Then Villainies, accompan'ed with might.
*G. Wither*, Juvenilia, R. S. S. p. 524.

To pollute my church, a mischief on you light!
I swear to you, by God Almight,
*J. Heywood*, The Pardoner and the Friar. D. O. E. P. E. H. Vol. i, p. 234.

Or any man. How do's his apoplexe?
*Ben Jonson*, i, p. 458.

Where sluggish freat with wave aston'd full dull and slowe doth lye:
(freat = fretum) *Jasp. Heywood*, Hercules furens, R. S. S. p. 27.

Oppressions, bryberes, and all greedy life
*Gascoigne*, The fruites of Warre, 33, 3.

But Margret Burgunds dutches storm'd & frown'd,
*J. Taylor*, F. 1630, R. S. S. p. 430.

The constance of the mind.
*Surrey*, Ed. Nott, Vol. i, p. 38.

That is contrayr to Mutabilitie:
*Spenser*, F. Q. vii, 8, 14.

Made no resistance, ne could her contraire,
*Spenser*, F. Q. vii, 6, 77.

His head was a large poudring tub of phrases,
Whence men would pick delites, as boys pick daises,
*J. Taylor*, F. 1630, R. S. S. p. 220.

No song but did containe a lovely dit:
*Spenser*, F. Q. ii, 6, 117.

He fils and empts, and empts and fils again
*J. Taylor*, Part of this Summ. Travels, R. S. S. p. 39.

He that me loved most entier.
*Syr. Gener.* (Roxb.) 7609. (*Murray*)

Have ye thare herts, I say expresse,
Than all is yours that thay possesse.
*Lauder*, Tractate 255. (*Murray*)

Thy glore by rairnes greater shall remaine.
King *James*, Essayes in Poesie, R. A. p. 39.

Rogues, Gypses, Plaiers, Pandars, Punks, and All
*Sylvester*, F. 1621, p. 1134.

Get Jvye and hull, woman deck up thyne house:
(= holly) *Th. Tusser*, Husbandrie, 42, 1.

Since of hir cage Inconstance kept the keyes,
*Gascoigne*, Ed. Hazlitt, Vol. i, p. 102.

From these, I to the Scottish Nymphes had iorny'd,
But that my Friend was backe againe returned,
*G. Wither*, Juvenilia, R. S. S. p. 913.

But it must be either a dry dropsie, or a megrim or letarge, or ....
The Arte of English Poesie, 1589, R. A. p. 306.

Yet drinkes the lees of Lombards vineger:
*Ben Jonson*, i, p. 451.

And thou, ô Mercure, for to help thy pairt
King *James*, Essayes in Poesie, R. A. p. 56.

To bass and kiss my sweet trully mully,
As Jane, Kate, Bess, and Sybil?
(ergo: *mul* and Sybil)
Hickscorner, D. O. E. P. E. H. Vol. i, p. 181.

I have lykewayis omittit dyvers figures, quhilkis are necessare to be usit in verse, .... King *James*, Essayes in Poesie, R. A. p. 54.

And Pansie too: but, after all Mischances,
Death's Winter coms; and kils, with sudden Cold,

Rose, Lilly, Violet, Mari-Gold, Pink, Panses.
*Sylvester*, F. 1621, p. 1183.
First place, least in him thinke yee might no piete to remayne
(Primus locus, ne deesse pietatem putes,) *J. Heywood*, Thiestes, R. S. S. p. 68.
Let me dye present in this place.
*Chaucer*, Parliament of Fowls, 423. (Century)
. . . . favoured by Ptolome king of Egypt . . . . .
The Arte of English Poesie, 1589, R. A. p. 122.
Her belly is no belly, but a Quar
Of Cardon Rocks, and all her bowels are
A pretious Salt-Mine, supernaturall
(Lot's wife) *Sylvester*, F. 1621, p. 333.
In slipper ioy let no man put his trust:
*Jasp. Heywood*, Troas, R. S. S. p. 209.
Is this suffisaunce for the griefe? is roote of rancour ded,
*J. Studley*, Medea, R. S. S. p. 282.
For why aloofe the Thessale fleete, they lay from Troyans handes,
*Jasp. Heywood*, Troas, R. S. S. p. 218.
Romania, Tuscaine, and faire Lumbardy,
*Drayton*, Heroic. Epistles, R. S. S. p. 355.
For Old men within Doores would ever worr'y her,
And youngmen round about the world would hurry her.
(ergo: *wor* and *hur*) *J. Taylor*, F. 1630, R. S. S. p. 83.
So voluntaire, so voyd of all pretenses
*Sylvester*, F. 1621, p. 1146.

## 5. Apocope of *-ed* (*-id*).

The apocope of the verbal ending *-ed* in the conjugation of verbs ending in *-t* or *-d*, is too well-known to require exemplification from Shakespeare's works.

It may interest the reader to hear what Abbott (A Shakespearian Grammar, 342) observes on the point in question: "Some verbs ending in *-te*, *-t*, and *-d*, on account of their already resembling participles in their terminations, do not add *-ed* in the participle. The same rule, naturally dictated by euphony, is found in E(arly) E(nglish)."

We would ask, "What precisely does Dr. Abbott mean?" If the cause lies in the "resembling", "euphony" is ruled out of court, and if "euphony" is the moving power, the "resembling" need not be called into action.

Both these explanations are of course empty phrases; the true reason was the general practice of Elizabethan speakers, which allowed writers in verse at their own convenience to curtail these forms, or to give them their full complement of syllables.

We give the following collection of examples from other writers in verse, because they are interesting on the score

of the question of the Elizabethan apostrophe for one reason, and for another, because they show that the apocope of verbal *-ed* was by no means restricted to the case of verbs ending in *-d* or *-t*:

Wherein th'accomplish Gallant punctuall is.
*G. Wither*, Juvenilia, R. S. S. p. 692.
Creeps to the hand of th' Angler; who with-all
Benumm' and sense-less, suddenly lets fall
*Sylvester*, F. 1621, p. 96.
The very blue-coate' Beadles get their trash,
*J. Taylor*, F. 1630, R. S. S. p. 392.
With him went Daunger, cloth' in ragged weed,
*Spenser*, F. Q. iii, 12, 96.
And furie ever boyles more high, and strong,
Heat' with ambition, then revenge of wrong.
*Ben Jonson*, i, p. 400.
Great was the multitude, yet quiet tho
As if they were attentive unto sorrow:
The very winds did then forbeare to blow,
The Time, of flight, her stilnesse seem' to borrow.
*G. Wither*, Juvenilia, R. S. S. p. 394.
It is the mynd, that maketh good or ill,
That maketh wretch or happie, rich or poore:
*Spenser*, F. Q. vi, 9, 267 & 268.

We suspect that Shakespeare apocopated also the proper name Cressid, *e. g.*

*Tro.* I prithee now, to bed.
*Cres.* Are you a-weary
Of me?
*Tro.* O Cress! but that the busy day,
*T. & C.* iv, 2, 7 & 8.
To bring me thi'r?
*Ulyss.* You'll mand me, sir. But gentle
Tell me' of what honour was this Cress in Troy?
Had she no lover there that wails her absence?
*T. & C.* iv, 5, 286—289.

## 6. Apocope of *-ic*.

This case of apocope is rare; still it is put beyond doubt by the example of *Britannic*, cited on p. 87, and by the following passage:

*M. Mery.* Well dame Custance, if he heare you thus play choploge.
*C. Custance.* What will he?
*M. Mery.* Play the devill in the horologe.
*N. Udall*, Roister Doister, R. A. p. 43.

It is therefore quite possible that in the case of the monosyllabic *physic* (I H 6. iii, 1, 148) we have wrongly assumed

syncope (*phys'c*), and that *phys* represents the true pronunciation.

### 7. Apocope of *-el* (*-al, -il, -le, -gle, -rill*).

Examples from Shakespeare:

| | | |
|---|---|---|
| able | ab | *Lear* iv, 6, 172. |
| couple *W. T.* v, 1, 134. | coup | *Shrew* iii, 2, 242. |
| dandle *Venus* 562. | dand | II *H* 6. i, 3, 148. |
| dibble | dib | *W. T.* iv, 4, 100. |
| disposal | dispose *Gent.* ii, 7, 86. | |
| eagle II *H* 6. iv, 1, 109. | eag | II *H* 6. iii, 1, 248. |
| eternal *Venus* 951. | etern *Mac.* iii, 2, 38. | *Mac.* iv, 1, 105. (Le'-m' [know) |
| external *Sonn.* 53, 13. | extern *O.* i, 1, 63. | |
| fantastical *Mac.* i, 3, 53. | fantastic *R* 2. i, 3, 299. | *Mac.* i, 3, 139. |
| gentle *Lucr.* 1148. | gent | *A. & C.* ii, 7, 128. |
| handle II *H* 6. v, 1, 7. | hand *Tp.* i, 1, 25. | |
| heroical *L. L. L.* iv, 1, 64. | heroic I *H* 6. ii, 5, 78. | *H* 5. ii, 4, 59. (Rowe.) |
| humble *Gent.* i, 2, 59. | humb | *A. W.* i, 1, 185. |
| hyperbolical *Tw. N.* iv, 2, 29. | hyperbolic | *Cor.* i. 9, 50 & 51 (one line). [1] |
| knapple | knap *M. of V.* iii, 1, 10. | |
| little *John* iv, 1, 9. | lit | *L. L. L.* iii, 1, 188. |
| magical (*Editor's word*) | magic *Tp.* i, 2, 24. | *A. & C.* iii, 1, 31. |
| manacle *M. for M.* ii, 4, 93. | manac | *Cor.* i, 9, 57. |
| mechanical *J. C.* i, 1, 3. | mechanic *A. & C.* v, 2, 209. | |
| metaphysical (*Editor's word*) | metaphysic | *Mac.* i, 5, 30. (Pope.) |
| middle *Ham.* i, 2, 198. | mid *R* 3. v, 3, 77. | |
| middle summer *M. N. D.* ii, 1, 82. | midsummer I *H* 4. iv, 1, 102. | |
| mingle *W. T.* i, 2, 109. | ming | *Per.* i, 2, 113. |
| miracle *Sonn.* 65, 13. | mirac | *Tp.* ii, 1, 6. |
| moble *Ham.* ii, 2, 524. | mob | |
| mural *M. N. D.* v, 1, 208. | mure | |
| musical *L. L. L.* iv, 3, 342. | music *Ham.* iii, 1, 164. | |
| muzzle *W. T.* i, 2, 156. | muz | *H* 8. i, 1, 121. |
| navel *Cor.* iii, 1, 123. | nave *Mac.* i, 2, 22. | |
| noble *R* 2. i, 1, 88. | nob *John* i, 1, 147. [2] | *T. A.* i, 1, 440. |
| prattle *R* 2. v, 2, 26. | prate *John* iv, 1, 25. | |
| prickle *Venus* 574. | prick *As* iii, 2, 118. | |
| primal *Ham.* iii, 3, 37. | prime *Tp.* i, 2, 72. | |
| prodigal *Venus* 755. | prodig | *R* 2. iii, 4, 31. |
| removal | remove *Pilgr.* 18, 12. | |
| shovel *Ham.* v, 1, 110. | shove | *W. T.* iv, 4, 470. (verb) |
| signal I *H* 6. ii, 4, 121. | sign *L. L. L.* v, 2, 469. | |
| startle *As* iv, 3, 13. | start *A. W.* v, 3, 232. | |
| syllable *T. & C.* v, 2, 117. | syllab | *Mac.* v, 5, 21. |

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[1] You shout me forth in ácclaims hyperbolic; —

[2] The Folio has "sir nobbe" without a capital letter. The phrase seems to have defied all attempts at explanation up to now. If we compare l. 147 with ll. 94 and 143 of the same scene, there can remain little doubt that "nobbe" here represents the monosyllabic curtailed form of *nóble* (gold coin).

| | | |
|---|---|---|
| tragical *R* 3. iv, 4, 7. | tragic *Compl.* 308. | *M. N. D.* v, 1, 57. |
| trouble *Gent.* i, 2, 98. | troub | *Tim.* v, 1, 216. |
| twangle *Tp.* iii, 2, 146. | twang *Tw. N.* iii, 4, 198. | |
| tyrannical *Cor.* iii, 3, 65. | tyrannic | *Cor.* iii, 3, 2. (Pope.) |
| uncle *T. A.* v, 3, 4. | unc | *T. A.* v, 3, 1. |
| uncouple *T. A.* ii, 2, 3. | uncoup *Wives* iii, 3, 176. (*uncape* in F.) | |
| unmusical (*Editor's word*) | unmusic | *Cor.* iv, 5, 64. |
| waggle *Ado* ii, 1, 119. | wag *Cor.* ii, 1, 96. | |
| whistle *As* ii, 7, 163. | whis *T. & C.* v, 1, 24. (Q.) | *O.* iii, 3, 262. |

## Examples from other writers in verse:

How should I ioy of thy arrive to heare?
*Drayton*, Heroic. Epistles, R. S. S. p. 334.

O thou that to betray and shame art still companion!
*Chapman*, Iliad, xxiv, 74. (*Murray*)

And through her collet she shewd her snowie brest:
Her utmost robe was colour blew Coelest,
*Th. Hudson* in Sylvester's F. 1621, p. 723.

With haire disheved, and a gastly face,
*Drayton*, The Barrons Warres, v, 68, 3.

Dib = dibble. (In various Eng. dialects.)
*Murray*'s Dictionary.

I see the faucon gent sometime will take delight
*Gascoigne*, Ed. Hazlitt, Vol. i, p. 431.

Well worthy impe, said then the Lady gent,
*Spenser*, F. Q. i, 9, 51.

'Slight, thou art not hide-bound! thou art a Iovy' Boy!
(both times: *th'art*) *Ben Jonson*, i, p. 676.

Although sometimes he seeme (a lite) to rave:
*Gascoigne*, Ed. Hazlitt, Vol. i, p. 144.

Miltridates did often ming | strong poyson with his wine:
*T. Kendall*, Flowers of Epigr. R. S. S. p. 32.

Ha' you any newes from the Indies? any mirac
Done in Iapan, by the Iesuites? or in China?
*Ben Jonson*, Newes, p. 42.

On Mungrill Esquire.
His bought armes Mung' not lik'd; for his first day
*Ben Jonson*, i, p. 781. (Ep. xlviii.)

Where prodig Nature sets abroad her booth
*Sylvester*, F. 1621, p. 180.

To reape disdaine, hatred and rude refuse,
The Arte of English Poesie, 1589, R. A. p. 227.

Who so thou be that raygnest syng: our gyltes are there acquit
*Jasp. Heywood*, Hercules furens, R. S. S. p. 27.

Should I abyde, that I the hand sprinkt with my fathers bloud,
*Jasp. Heywood*, Hercules furens, R. S. S. p. 17.

To see the Staple', her Grace will be a grace,
(ergo: *staple*) *Ben Jonson*, Newes, p. 35.

I will not change a syllab, with thee, more,
*Ben Jonson*, Newes, p. 67.

Nor was their Cheating or their Hare-braind trouble like
As ours, (rais'd by the faithlesse Faith call'd Publique.)
(ergo: *troub-like*)
*J. Taylor*, Mad Verse, Sad V., Glad V. and Bad V., R. S. S. p. 1.

And specially when there was any trouble like,
To vexe, molest, or trouble the Republike:
*J. Taylor*, F. 1630, R. S. S. p. 178.

Is dashed in the twincke of Eye: no day as yet did passe,
*J. Studley*, Hippolytus, R. S. S. p. 140.

We have given no examples of *hyperbolic, metaphysic,* and *tyrannic,* because these forms are of frequent occurrence even in our day.

### 8. Apocope of *-en (-om, -an, -in, -on, -ain, -ean, -eon, -ian, -ion, -lin).*

Examples from Shakespeare:

| | | |
|---|---|---|
| affection *Compl.* 97. | affect *L. L. L.* i, 1, 152. | |
| awaken *Shrew* v, 2, 42. | awake *Shrew* i, 1, 183. | |
| barren *Sonn.* 13, 12. | bare *Pilgr.* 12, 4. | II *H* 6. ii, 4, 3. (Capell.) |
| beckon *Ham.* i, 4. 58. | beck *John* iii, 3, 13. | |
| bidden *Ado* iii, 3, 32. | bid *Venus* 943. | |
| blazon *Cym.* iv, 2, 170. | blaze *R. & J.* iii, 3, 151. | |
| broken *Lucr.* 1758. | broke *Sonn.* 152, 3. | |
| cherubin *Sonn.* 114, 6. | cherub *Ham.* iv, 3, 50. | *Tim.* iv, 3, 63. |
| chicken *Cym.* v, 3, 42. | chick *Ado* i, 3, 58. | |
| chidden *J. C.* i, 2, 184. | chid *Errors* iv, 1, 50. | |
| chosen *John* iii, 1, 143. | chose *L. L. L.* i, 1, 170. | II *H* 6. i, 4, 59. (Pope.) |
| congregation *Ado* iii, 2, 127. | congregate | *Cor.* iii, 2, 11. |
| cousin *R* 2. iii, 3, 122. | coz *R. & J.* i, 1, 189. | *R* 2. iii, 3, 127. (S. Walker.) |
| Cymbeline *Cym.* iii, 3, 87. | Cymbel | *Cym.* iii, 3, 67. |
| darken *Lucr.* 191. | dark *Per.* iv, Gow. 35. | |
| deafen *Per.* v, 1, 47. | deaf *John* ii, 1, 147. | |
| driven *W. T.* iv, 4, 220. | drive | *Venus* 692. |
| droven (*Editor's word*) | drove II *H* 6. iii, 2, 84. | *A. & C.* iv, 7, 5. |
| eaten *Gent.* i, 1, 46. | eat *John* i, 1, 234. | |
| eleven *R. & J.* i, 3, 23. | elev | *Shrew* iv, 2, 57. |
| (em)bolden *As* ii, 7, 91. | (em)bold *Lear* v, 1, 26. | |
| escapen *Per.* ii, Gow. 36. | escape *John* v, 6, 42. | |
| Ethiopian *Wives* ii, 3, 28. | Ethiop *Pilgr.* 17, 16. | *W. T.* iv, 4, 374. (Lettsom.) |
| even *H* 5. iii, 1, 20. | eve *R. & J.* i, 3, 17. | |
| fatten | fat *Ham.* iv, 3, 23. | |
| foughten *H* 5. iv, 6, 18. | fought I *H* 6. i, 1, 72. | |
| fountain *Lucr.* 577. | fount *Lucr.* 850. | |
| frozen *Venus* 565. | froze II *H* 4. i, 1, 199. | |
| given *R* 2. iv, 1, 249. | give | *Sonn.* 117, 6. |
| golden *Venus* 947. | gold *Sonn.* 18, 6. | |
| happen *Shrew* iv, 4, 64. | hap *Sonn.* 9, 3. | |
| hasten *Sonn.* 60, 2. | haste *Sonn.* 27, 1. | |
| heaven *Venus* 193. | heav | *Venus* 730. |
| holpen | holp *Errors* iv, 1, 22. | |
| Hyrcanian (*Editor's word*) | Hyrcan *Mac.* iii, 4, 101. | *Ham.* ii, 2, 472. |
| illumine *Venus* 486. | illume *Ham.* i, 1, 37. | |
| impression *Lucr.* 1242. | impress *Gent.* iii, 2, 6. | *Ham.* v, 2, 52. (see *infra*) |
| inhuman *R* 3. i, 2, 60. | ínhum | III *H* 6. i, 4, 154. (you're) |
| intention *W. T.* i, 2, 138. | intent *M. of V.* iv, 1, 247. | |
| killen *Per.* ii, Gow. 20. | kill II *H* 6. iii, 2, 310. | |
| lengthen *R* 3. iv, 4, 353. | length *Pilgr.* 15, 18. | |
| lighten *T. A.* ii, 3, 227. | light *R* 2. iii, 2, 38. | |
| listen I *H* 6. v, 3, 103. | list *R* 2. i, 3, 124. | |
| loosen *Lear* v, 1, 19. | loose *Errors* v, 1, 339. | |

| | | |
|---|---|---|
| maiden *Ado* iv, 1, 88. | maid *Comp.* 315. | *A. W.* ii, 1, 175. (S. Walker.) |
| Mediterrancan (*Editor's word*) | (Medi)terran | *Tp.* i, 2, 234 & 235 (one line). [1] |
| misbegotten *John* v, 4, 4. | misbegot *Tim.* iii, 5, 29. | |
| misshapen (*Editor's word*) | misshape | *Tp.* v, 1, 268. |
| neglection I *H* 6. iv, 3, 49. | neglect *Sonn.* 112, 12. | |
| often *Lucr.* 1237. | oft *Venus* 567. | *A. & C.* v, 2, 124. |
| olden *Mac.* iii, 4, 75. | old *Sonn.* 127, 1. | |
| open *Venus* 960. | ope *Venus* 424. | |
| perishen *Per.* ii, Gow. 35. | perish *Sonn.* 11, 10. | |
| rapine *T. A.* v, 2, 59. | rape *T. A.* v, 2, 45. | |
| raven *John* iv, 3, 153. | rav | *Mac.* i, 5, 39. |
| ridden *Wives* v, 5, 145. | rid *J. C.* iii, 2, 274. | |
| ripen *R* 2. ii, 3, 43. | ripe *John* ii, 1, 472. | |
| seldom *Lucr.* 87. | seld *Pilgr.* 13, 7. | |
| seven *J. C.* ii, 1, 277. | sev | *R* 2. i, 2, 11. |
| shorten *R* 2. i, 3, 227. | short *Pilgr.* 15, 18. | *W. T.* iv, 4, 432. (S. Walker.) |
| sicken *Sonn.* 118, 4. | sick II *H* 4. iv, 4, 128. | |
| silken *Compl.* 17. | silk *R. & J.* ii, 2, 181. | |
| smitten | smit *Tim.* ii, 1, 23. | |
| sodden *H* 5. iii, 5, 18. | sod *Lucr.* 1592. | |
| spoken *Ado* iv, 1, 67. | spoke *Venus* 943. | *W. T.* v, 1, 21. (Pope.) |
| strooken *R. & J.* i. 1, 238. | strook *Shrew* ii, 1, 362. | |
| strucken *Lucr.* 217. | struck *John* iv, 2, 235. | |
| superscription I *H* 6. iv, 1, 53. | superscript *L. L. L.* iv, 2, 135. | |
| supervision | supervise *Ham.* v, 2, 23. | |
| sweaten *Mac.* iv, 1, 65. | sweat *Tim.* iii, 2, 28. | |
| thicken *Mac.* iii, 2, 50. | thick *W. T.* i, 2, 171. | *O.* iii, 3, 430. (see p. 95.) |
| threaten *W. T.* iii, 3, 4. | threat *John* iii, 1, 347. | |
| unbidden I *H* 6. ii, 2, 55. | unbid III *H* 6. v, 1, 18. | |
| ungotten *H* 5. i, 2, 287. | ungot *M. for M.* v, 1, 142. | |
| waken *R* 3. iii, 7, 124. | wake *Lucr.* 942. | |
| wanton *T. & C.* iv, 5, 220. | want *A. & C.* ii, 1, 21. (*wand* in F.) | |
| waxen *M. N. D.* ii, 1, 56. | wax *H* 5, v, 1, 89. | |
| welcome | welc | *Tim.* i, 1, 262. [2] |
| woman *Sonn.* 144, 4. | wom | *H* 8. ii, 4, 88. (pow'r. Ma'm) |
| women *Venus* 1008. | wim | *H* 8. Ep. 10. |
| written II *H* 4. iv, 1, 81. | writ *R* 2. ii, 1, 14. | |

Our list has no quotations for *bollen, fallen, stolen* and *swollen,* because these words are considered as monosyllables also in our time. It may not, however, be amiss to

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1 And are on th' Terran flote, bound sadly home; —

2 Most welc, sir!
*Apem.* So, so, there! Aches contract
And starve your supple joints! That there should be
Small love 'mongst these sweet knaves, and all this court'sy!
The strain of men's bred out into baboon
And monkey.
*Alcib.* Sir, y'have saved my longing, and
I feed most hungerly' on your sight.
*Tim.* Right welc, sir! —

observe that formerly the final *-n* in these words was undoubtedly dropped. Of the past participles *fall* and *stole* instances occur in the old Shakespeare texts.

We have included *seld(om)* and *welc(ome)* in our list, because Ben Jonson says that the letters *m* and *n* are "much alike", an impression which the numerous Elizabethan rhymes in *m—n* show to have been shared by his contemporaries. The most curious example of such a rhyme in Shakespeare is in the Epilogue to H 8. 9 & 10:

> For this play at this time, is only in
> The merciful construction of good women;

where *in* rhymes with *women*, pronounced *wim*.

We have before cited a rhyme which proves, or would seem to prove, — for we have found one rhyme in evidence only — that monosyllabic *heaven* could be optionally pronounced *hea'n*. For the pronunciation *heav'*, on the other hand, we are in a position to cite as evidence the three passages following:

> Plaine outcries, all against the heav's that enviously
> *Spenser*, Astrophel (Thestylis), 80. [1]
> Whose praiers importune shall the heav's for ay,
> *Spenser*, Astrophel (Aeglogue), 153. [1]
> What we will doe: and all the heaven' at leisure
> *Ben Jonson*, i, p. 757. (Cat. v, 413). [2]

Beside this, the old Shakespeare texts show a few instances of confusion between *heavenly* and *heavily*. This confusion admits of a very natural explanation only if we assume that the two words could be pronounced the same, viz. as *heav'ly*. If we further remember that no termination was so frequently apocopated as *-en* — it is well-known that all Middle English infinitives used to end in *-en* — we cannot

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[1] The British Museum library has three copies of the editio princeps of 1595. In all of them the spelling is the same as that of the reprint we have used.

[2] The apostrophe after a final consonant, as in the line from Ben Jonson last given, to denote that the last letter or letters of the word in question are to be dropped in pronunciation, is of somewhat rare occurrence. Still, we have already cited a couple of examples in preceding lists, and a couple of others are still to follow. Nor need we at all wonder at the practice of thus utilising the apostrophe, for the Elizabethan authors and printers would not have been the men they were, if on this point they had consistently distinguished between vowels and consonants.

be far wrong in concluding that *heav'* was the customary Elizabethan pronunciation of *heaven*.

And it is modern ignorance only that looks upon the innumerable instances of the spelling *heav'n* as evidence that the *n* was pronounced. The following examples prove that the truth is exactly the other way:

The Britans, (com'n from Rome, where Christned they had bin)
*Drayton*, The Poly-Olbion R. S. S. p. 411.
Which from the Morning to the Eve'n did powre,
*J. Taylor*, F. 1630, R. S. S. p. 136.
We lay 'hem op'n, for them to come into:
*Ben Jonson*, Asse, p. 129.

To multiply examples of this kind, as we might easily do, would to us seem a needless waste of paper and a doubtful compliment paid to the reader's understanding.

In conclusion we must not omit to observe, however, that as regards many words of which the contracted printed forms end in *-v'n*, it is impossible to decide whether they were contracted in pronunciation exclusively by apocopation, exclusively by consonantal syncopation, or by either at the speaker's option.

Examples from other writers:

And Vortiger enforst the kingdome to aband.
*Spenser*, F. Q. ii, 10, 590.
Nilus (that serves for Rain to th' Abyssine,
The light-foot Memphite, and the Canopine)
*Sylvester*, F. 1621, p. 1029.
The life of man upon earth is nothing else than a 'warfare' and continual afflict with her gostly enemies.
*Becon*, Fasting, 542. (*Murray*)
An other great Armado, brusd and beat,
*G. Markham*, Trag. of Rich. Grinvile, R. A. p. 72.
Stood in a rocke that had been clov'n a sunder.
*J. Harington*, Orlando Fur. ii, 41, 8.
And fretting at it in her selfe said: Could this harlots burd
*Ar. Golding*, Metamorph. 1587, 57 bis.
That the congregates may frankelie shew their minds upon such matters as are to come before them.
*Harrison*, England ii, viii. (*Murray*)
And has not two old Cordov'an skins, to leave
(ergo: *Cordov*) *Ben Jonson*, Lady p. 34.
Determ'd to die, swells with unstable ire.
*Surrey*, Aeneid, iv, 756.
And sunnie beames had driv'n the mist away,
*J. Harington*, Orlando Fur. x, 20, 6.
And there elev'n yeeres in devotion spent:
*J. Taylor*, F. 1630, R. S. S. p. 29.

Forbidd' his side! and nothing, but the word
*Ben Jonson*, i, p. 774. (Epigr. xxi.)
He hath giv'n strength and vigour to the strong,
*J. Taylor*, F. 1630, R. S. S. p. 40.
Did with his bowels feed a griph that tare them out by strength.
*Ar. Golding*, Metamorph. 1587, p. 58 bis.
As they have beautifi'd the Hav'n with Hornes.
*J. Taylor*, F. 1630, R. S. S. p. 181.
To hearke what any one did good report.
*Spenser*, F. Q. v, 12, 310.
O Karol, Karol, call him back againe.
(= Karolin) *Ben Jonson*, Sad Shepherd, p. 147.
Not Munsters John a Leyd, or Knipperdoling,
*J. Taylor*, Mad Verse, S.V., G.V., & B.V. R. S. S. p. 1.
This Dame of mine here, Maud. growes high in evill,
(= Maudlin) *Ben Jonson*, Sad Shepherd, p. 152.
No gorgeous Mausol, grac't with flattering verse,
*Sylvester*, F. 1621, p. 334.

And for our own ships, they went sundry voyages, as well to your streights, which you call the Pillars of Hercules, as to other parts in the Atlantique and Mediterrane seas.
*Bacon*. New Atlantis. (Century)

You were Releast from Priz'n against your will.
*J. Taylor*, Aqua Musæ, R. S. S. p. 12.
And wisdome willed me without protracte
*Sackville*, Gorboduc, 1183.
For then, the Crowes, night-Rav'ns, and Howlets noice
*Sylvester*, F. 1621, p. 172.

And bare the selve same armes that I dyd quarter in my scute:
(= scutcheon) *Gascoigne*, Ed. Hazlitt, Vol. i, p. 85.
And for sev'n yeeres it turn'd him to a beast:
*J. Taylor*, F. 1630, R. S. S. p. 39.
Come sit downe on my knee, Sim drinke to hir Sim,
(= Simon) The taming of a Shrew, Sc. ii, 44.
Yet cannot all these flames in which I fry,
her hart more harde then yron soft awhit:
*Spenser*, Amoretti, 32, 6.
And how usurping Stev'n this Kingdome vext:
*J. Taylor*, The Old, O. V. O. Man, R. S. S. p. 22.

Love is blind, and a wanton;
In the whole world, there is scant (th')
one such another:
No, not his mother.
(ergo: *want*) *Ben Jonson*, i, p. 315.

## 9. Apocope of *-er* (*-or*, *-ure*).

| | | |
|---|---|---|
| after *Lucr.* 1522. | aft | *R* 2. iii, 2, 3. |
| answer *J. C.* v, 1, 1. | ans | I *H* 6. v, 5, 72. |
| better *Sonn.* 59, 11. | bet | I *H* 4. iii, 1, 50 & 51 (one line). [1] |
| character *Tw. N.* i, 2, 51. | charact *M. for M.* v, 1, 56. | *M. for M.* i, 1, 28. |
| conductor *Lear* iv, 7, 88. | conduct *R* 2. iv, 1, 157. | |
| dearer *R* 2. i, 3, 156. | dear *M. for M.* iii, 2, 160. (*deare* in F.) | |

[1] I think there's no man speaks bet Welsh to dinner.

| | | |
|---|---|---|
| departure I *H* 6. iv, 2, 41. | depart III *H* 6. ii, 1, 110. | |
| dinner *Errors* ii, 2, 189. | din | *Gent.* i, 2, 130—132 (one [line]. [1] |
| disclosure | disclose *Ham.* iii, 1, 174. | |
| disturber | disturb *R* 3. iv, 2, 74. (Q.) | |
| farther *Sonn.* 28, 8. | far *W. T.* iv, 4, 441. | *W. T.* ii, 1, 136. |
| figure *R* 2. iv, 1, 125. | fig | *Per.* v, 3, 92. |
| finger *Venus* 228. | fing | *M. for M.* v, 1, 316. |
| forfeiture *M. of V.* iv, 1, 24. | forfeit *M. of V.* iv, 1, 37. | *M. of V.* iv, 1, 122. |
| fracture | fract *H.* 5. ii, 1, 130. | |
| harbinger *Phoenix* 5. | harbing | *Mac.* i, 4, 45. |
| helper I *H* 6. v, 3, 5. | help *W. T.* ii, 1, 46. | *Per.* i, 4, 17. (Malone.) |
| later *John* iii, 1, 288. | late | *Tp.* ii, 1, 157 & 158 (one [line]. [2] |
| lesser *Lucr.* 663. | less *Lucr.* 1285. | |
| letter *Gent.* i, 3, 51. | lett | *Lear* i, 2, 19. (see *legit'mate*) |
| lover *M. for M.* i, 4, 40. | love *Venus* 397. | *M. N. D.* iii, 1, 206. (Pope.) |
| master *H* 5. iv, 8, 99. | mas(t) | *Shrew* i, 1, 228. [3] |
| matter *Venus* 715. | matt | *Lear* i, 3, 23. [4] |
| measure *L. L. L.* v, 2, 221. | meas | *L. L. L.* v, 2, 209. |
| messe(n)ger *Lucr.* 1583. | message *L. L. L.* iii, 1, 52. | *Lear* ii, 4, 2. |
| mouse-hunter | mouse-hunt *R. & J.* iv, 4, 11. | |
| nearer *R* 3. iv, 4, 462. | near *R* 2. iii, 2, 64. | |
| perjurer | perjure *L. L. L.* iv, 3, 47. | |
| pleasure II *H* 6. i, 3, 124. | pleas | II *H* 6. i, 4, 82. (w'in) |
| poulterer | poulter I *H* 4. ii, 4, 480. | |
| proper *R* 3. iii, 7, 125. | prop | *T. A.* v, 2, 50. |
| provender *J. C.* iv, 1, 30. | provand *Cor.* ii, 1, 267. | |
| revolter | revolt *John* v, 4, 7. | |
| shiver *T. & C.* ii, 1, 42. | shive *T. A.* ii, 1, 87. | |
| silver *M. of V.* ii, 7, 22. | silv | *Cym.* ii, 4, 69. |
| sliver *Mac.* iv, 1, 28. | slive | *Lear* iv, 2, 34. (see *sbranch*) |
| stature *M. N. D.* iii, 2, 291. | state *L. L. L.* iv, 3, 185. | |
| tincture *Gent.* iv, 4, 160. | tinct *Cym.* ii, 2, 23. | |
| trumpeter I *H* 6. iv, 2, 1. | trumpet *Phoenix* 3. | |
| wager *Ham.* iv, 7, 135. | wage *Lear* i, 1, 158. | |
| yonder *L. L. L.* iv, 1, 9. | yon(d) *Gent.* iv, 4, 71. | |

By the side of a number of unmistakable apocopations properly so called, the list just given includes a goodish sprinkling of archaisms; but it has little practical interest to point these out in the case of each list as we give it.

We would here call attention to the lines Per. iii, 2, 69 and Per. iii, 4, 2, in both of which the same person is introduced speaking, who designates the same object first by

---

1 *Luc.* Ma'm, din's ready', and your fa'r stays.
*Jul.* Well, let's go. —

2 Th' late end of's commonwealth forgets th' beginning. —

3 *Bion.* Where have I been! Nay, how now! Where are you?
Mas, has my fellow Trani' stole your clothes?
Or you stole his? Or both? Pray, what's the news? —

4 What grows of't, no matt! Vise your fellows so. —

the name of *coffin* and then by the word *coffer*. Nor is Shakespeare the only author in whose works these two words are found to interchange. And such interchanges *can not* fail to take place, where popular usage reduces two different words to the same form by cutting off the last syllable in both cases. We have seen something analogous in the case of *penny* and *pound*. The list we are about to give illustrates the apocopated form *ling*; Middle English *lengen*, the modern form being *linger*; which furnishes us with another instance of the ease with which suffixes that as a rule were dropped in pronunciation, got interchanged. We might easily multiply examples of this kind, but confine ourselves to this one instance, which is sufficient for the purpose in hand.

Examples from other writers:

Next him spake Alitherses, who alone | Saw fore and aft.
*Hobbes*, Odyssey, 299. (*Murray*)

Which (bet than warre) might make your name to last.
*Gascoigne*, The fruites of Warre, 54, 7.

Dost aske how bet they may be spent? | how? marrie on the poore.
*T. Kendall*, Flowers of Epigr., R. S. S. p. 69.

On those they feare, till all my betts be clear'd:
*Ben Jonson*, i, p. 382.

Of his demeane: thenceforth not like a lover,
*Spenser*, F. Q. v, 5, 458.

That thay to thair dine suld dres thame haistelie.
*Rolland*, Crt. Venus, iv, 631. (*Murray*)

*Fig.* A common abbreviation of figure.
The Century Dictionary.

I am the Hunte, whiche rathe and earely ryse,
*Gascoigne*, Ed. Hazlitt, Vol. ii, p. 306.

(stage direction:) Lets fall the let.
*G. Wilkins*, The miser. of inforst marr. 1637, Act. ii.

And with him I love to ling.
The world and the child. D. O. E. P. E. H. Vol. i. p. 255.

Your worshipfull Titles, and your name Mas Broker.
(worsh'pfull) *Ben Jonson*, Newes, p. 30.

Mast Doctor Rat, chill for him send, and let me hear his advice.
*J. Still*, Gam. Gurton's Needle. D. O. E. P. E. H. Vol. iii, p. 219.

I want my mease of milk when I go to my work.
*Greene & Lodge*, Looking Glass for L. & E. (Century)

Now also have ye in every song or ditty concorde by compasse and concorde entertangled and a mixt of both,
The Arte of English Poesie, 1589, R. A. p. 97.

Hath drawne on me, from the times,
All the envie of the Rymes,
*Ben Jonson*, Underwood, p. 244.

And had his secon'ds there, sent by Tiberius,
*Ben Jonson*, i, p. 364.

My sistr' and I into this world were sent,
*Gascoigne*, The Steele Glas, 59.

Day, Night; Summ / Wint er; frying, freezing Zones.
(Read: *Sum*, *Winter*;)
*Sylvester*, F. 1621, p. 767.

The last two modes of exhibiting apocope in print may be unique instances for aught we know.

The apostrophe in *secon'ds* (= seconders) is not a misprint or a "vagary" on the printer's part, but is clearly intended to denote that the *d* was to be dropped in pronunciation; a conclusion to which we are led by the following line:

And with this comment; See yon'd dangerous boy;
*Ben Jonson*, i, p. 407.

We know that *yon* for *yond* is exceedingly frequent, and even the rule in modern poetry, and we have just seen that also in *heav'n* etc., the letter after the apostrophe is dropped as well as the letter of which the apostrophe takes the place.

Instead of "my betts" (fourth quotation) modern editions of Ben Jonson read "my lets". This is quite an ingenious emendation for one who does not know the meaning of *my betts*, since in fact Sejanus' "bett(er)s" were his "lets", so that the meaning of the line remains pretty much the same.

One of the most curious direct proofs of the apocopation of the *-er*-ending is furnished by the following line:

She shall be courted wher'er she will or no;
*G. Wither*, Juvenilia, R. S. S. p. 107.

The metre and the sense equally put it beyond a doubt that the word-form here required is *wher*, the syncopated form of *whether*. The mode of printing is in accordance with this, since, as we have seen, the apostrophe may denote that the two letters following it must be dropped in pronunciation. But it is not a little amusing to observe how in an unguarded moment the writer or the printer is led astray by the mistaken notion that *wher* requires the *-er*-ending after it. Such mistakes are possible only if the dropping of final *-er* in pronunciation where it is expressed in print, is of frequent occurrence.

## 10. Apocope of *-es (-as, -ess, -is, -os, -us, -ius, -ous, -ious).*

Examples from Shakespeare:

| | | |
|---|---|---|
| Achilles *T. & C.* iii, 3, 207. | Achill | *T. & C.* iii, 3. 193. [1] |
| Adónis *Venus* 3. | Ádon *Venus* 769. | |
| Aeolus (*Editor's word*) | Aeol | II *H* 6. iii, 2, 92. |
| Alcibiades *Tim.* v, 1, 173. | Alcibiad | *Tim.* v, 1, 172. |
| Andronicus *T. A.* i, 1, 23. | Andronic | *T. A.* i, 1, 243. |
| Antíochus (king) *Per.* i, 1, 3. | Ántioch (frequent as a town-name) | *Per.* v, 3, 85. (Malone.) |
| basis *H* 5. iv, 2, 30. | base *H* 5. iii, 1, 13. | |
| Cerberus II *H* 4. ii, 4, 182. | Cerber | *L. L. L.* v, 2, 593. |
| certes *Tp.* iii, 3, 30. | cert | *H* 8. i, 1, 48. |
| Collatinus *Lucr.* 218. | Collatin *Lucr.* 10. | |
| Corioles *Cor.* i, 9, 82. [2] | Coriol | *Cor.* i, 9, 63. |
| Crispianus *H* 5. iv, 7, 94. | Crispian *H* 5. iv, 3, 40. | |
| Diomedes (*Editor's word*) | Diomed *T. & C.* iii, 3, 32. | *T. & C.* iii, 3, 30. (Di'med) |
| Enobarbus *A. & C.* ii, 2, 1. | Enobarb *A. & C.* ii, 7, 129. | |
| Ephesus *Per.* v, 2, 17. | Ephese | *Per.* v, 1, 241. |
| Escalus *M. for M.* iv, 3, 135. | Escal | *M. for M.* v, 1, 245. |
| heiress | heir *Tp.* i, 2, 58. | |
| Helicanus *Per.* iii, Gow. 27. | Helican *Per.* ii, Gow. 17. | *Per.* v, 1, 1. (S. Walker.) |
| immomentous | immoment *A. & C.* v, 2, 166. | |
| jewess (*Editor's word*) | jew *M. of V.* ii, 6, 51. | |
| Judas *L. L. L.* v, 2, 602. | Jude *L. L. L.* v, 2, 629. | |
| justice *Lucr.* 1649. | just | *Per.* ii, 4, 13. (Steevens.) |
| Lepidus *A. & C.* i, 4, 1. | Lepid | *A. & C.* iii. 2, 6. |
| lushious *O.* i, 3, 354. | lush *Tp.* ii, 1, 52. | *M. N. D.* ii, 1, 251. (Theobald.) |
| magnanimous *T. & C.* iii, 3, 277. | magnanim | *T. & C.* ii, 2, 200. |
| Marcus *J. C.* v, 4, 4. | Mark *J. C.* ii, 1, 156. | |
| mistress *Gent.* iv, 4, 175. | miss | *Gent.* iv, 4, 182 & 183 (one line). [3] |
| mountainous (*Editor's word*) | mountain *H* 5. ii, 4, 57. | *Cor.* ii, 3, 127. |
| Orpheus (*Editor's word*) | Orphë | *Lucr.* 553. |
| Pandarus *T. & C.* i, 1, 48. | Pandar *T. & C.* i, 2, 311. | |
| Perseus (*Editor's word*) | Persë | *T. & C.* i, 3, 42. |
| Polixenes *W. T.* ii, 3, 93. | Polixen | *W. T.* i, 2, 353. |
| Priamus *T. & C.* ii, 2, 207. | Priam *T. & C.* iii, 1, 161. | |
| Proteus *Gent.* i, 1, 1. | Protë | *Gent.* i, 1, 12. |
| Pyramus *M. N. D.* v, 1, 145. | Pyram | *M. N. D.* v, 1, 160. |
| ravenous *M. of V.* iv, 1, 138. | ravin *A. W.* iii, 2, 120. | *T. A.* v, 3, 5. (or: *rav'nous*) |

---

[1] 'Tis known, Achill, that y'are in love with one
Of Priam's daughts.
*Achil.* Ha! known!
*Ulyss.* Is that a wonder? —

[2] *Corioli* is a well-meant change of modern Editors.

[3] For thy sweet miss' sake, cause thou lov'st her. Farewell. —

| | | |
|---|---|---|
| Saturninus *T. A.* i, 1, 232. | Saturnin *T. A.* i, 1, 233. | *T. A.* i, 1, 203. (do-m') |
| scandalous *W. T.* ii, 3, 121. | scandal | *M. for M.* v, 1, 122. |
| Sicinius (*Editor's word*) | Sicin | *Cor.* i, 1, 221. |
| Tarquinius *Lucr.* Arg. 1. | Tarquin *Lucr.* 3. | |
| Tartarus | Tartar *H* 5. ii, 2, 123. | |
| Tereus (*Editor's word*) | Terë *Pilgr.* 21, 14. (Tereu) | *Lucr.* 1134. |
| Theseus *M. N. D.* ii, 1, 76. | Thesë | *M. N. D.* i, 1, 20. |
| tyrannous *M. for M.* iv, 2, 87. | tyran | *W. T.* ii, 3, 28. |
| Valentinus *Gent.* i, 3, 67. | Valentine *Gent.* i, 1, 11. | |
| venomous *As* ii, 1, 13. | venom *Lucr.* 850. | *T. & C.* iv, 2, 12. |

This class of apocope also includes the plurals of words ending in *-s*, but in their case apocopation is so well-known that we hold ourselves dispensed from citing examples.

Examples from other writers:

And counterfayting fearse Achill the Troyans drave to wrack.
*J. Studley*, Agamemnon, R. S. S. p. 312.

Aegist in desprat moode agayn why setst thou mee a flote?
*J. Studley*, Agamemnon, R. S. S. p. 299.

How big-mouth'd Æol storm'd, and puft, and blew:
*J. Taylor*, F. 1630, R. S. S. p. 225.

Old Ambrose, Austine, Hierome, Chrysostome,
Or any Father; *G. Wither*, Juvenilia, R. S. S. p. 680.

In warped keels. To Arge sith they be gone,
*Surrey*, Aeneid, ii, 229.

Rend downe the mountaines Ath and Pind, and whole them overthrowe
*Ar. Golding*, Metamorph. 1587, p. 147 ter.

Hee never shal behold the Atrids twayne
*Jasp. Heywood*, Troas, R. S. S. p. 208.

Why, should that fright me, Mr. Bi —, from telling
(the name is *Bias*) *Ben Jonson*, Lady p. 18.

But Britomart would not such guilfull message know
*Spenser*, F. Q. iii, 1, 464.

A front his alters Busir fell was knockt unto the grounde,
*J. Studley*, Herculus Oetæus, R. S. S. p. 384.

(marginal note:) When Carausi' reigned, Diocles'an was Emperor.
*J. Taylor*, F. 1630, R. S. S. p. 417.

On Cerber black the Tartar Tike the sonne did shine with awe,
*J. Studley*, Hercules Oetæus, R. S. S. p. 384.

Thir while the knightes cert | Were y-went into desert.
Arth. & Merl. 3569. (*Murray*)

When first espousde I was to Rufe Chrispyne:
*T. Nuce*, Octavia, R. S. S. p. 370.

Ne yet in Colch to winne a Golden fleeçe.
*Gascoigne*, The fruites of Warre, 2, 7.

Cremutius Cord'. (pronounce: *Cremuti*)
*Cor.* Here.
*Prae.* Satrius Secund',
*Ben Jonson*, i, p. 394.

Haile Pub: Lentul'. (pronounce: *Haiël*)
*Cur.* Haile the third Corneli'.
*Ben Jonson*, i, 690. (Cat. i, 294.)

Cleer-styl'd Herodotus, and Demosthen,
Gold-mouthed hearts-king, law of learned men.
*Sylvester*, F. 1621, p. 263.

As opposite, the Diabete, by melting
*Sylvester*, F. 1621 p. 211.
Epamynond, of whome I spake before,
*Gascoigne*, The Steele Glas, 697.
Then tooke they land in Epire, and to Buthrotos they went
*Ar. Golding*, Metamorph. 1587, p. 170 bis.
They saie that in deceiving dame Lucina Galant laught,
(= Galanthis) *Ar. Golding*, Metamorph. 1587, p. 121.
His brother Germanicks daughter that could plyght,
(bro'r) *T. Nuce*, Octavia, R. S. S. p. 337.
Beleeve there be some gods in deed. Thus much did Hercule say.
*Ar. Golding*, Metamorph. 1587, p. 119 bis.
Betweene the morne and Hespers Glade,
*Jasp. Heywood*, Hercules furens, R. S. S. p. 31.
Within my hand, immediatly to Hippomen I gat
*Ar. Golding*, Metamorph. 1587, p, 138 bis.
Good Icar and Erigonee his daughter, who for love
*Ar. Golding*, Metamorph. 1587, p. 135.
To thee king Inachs stocke of wedlocke chamber voyde,
*J. Studley*, Agamemnon, R. S. S. p. 301.
By Jysse, I woulde the stowtest man yt wyst,
*Gascoigne*, Ed. Hazlitt, Vol. ii, p. 285.
From Melibœ and from themseles whyleare,
*Spenser*, F. Q. vi, 11, 332.
He pardned Helen, she is wed to Menela agayne
*J. Studley*, Agamemnon, R. S. S. p. 300.
Beheld of mongrell Minotaur, and crooking Maze withstoode
*J. Studley*, Hippolytus, R. S. S. p. 135.
He cald up Morph the feyner of mans shape, a craftie lad.
*Ar. Golding*, Metamorph. 1587, p. 148.
Thy wyddow, virgyns, and Orest his fatherlike in face,
*J. Studley*, Agamemnon, K. S. S. p. 296.
The horned oxen, backe againe to Orphey ward they went,
*Ar. Golding*, Metamorph. 1587, p. 140 bis.
Nobled by fame, of the sage Palamede?
*Surrey*, Aeneid, ii, 102.
Said: Pelie Pelie I doo bring sad tidings unto thee:
Declare it man (quoth Peleus) what ever thing it bee.
*Ar. Golding*, Metamorph. 1587, p. 145.
And Persey bearing in his hand the monster Gorgons head,
*Ar. Golding*, Metamorph. 1587, p. 60 bis.
And sayth to me O Philoctet in hast uppon me throw
*J. Studley*, Hercules Oetæus, R. S. S. p. 435.
A Sponge or painting pensile Phoeb, | will better shave thy nole.
*T. Kendall*, Flowers of Epigr. R. S. S. p. 41.
Yet Polynice, with signe of lesse disdaine,
*F. Kinwelmershe*, Iocasta, *Gascoigne*, Vol. i, p. 274.

As this noble Prince is endued with mercie, pacience, and moderation, so is she adourned with singuler beautie and chastitie.
*Lyly*, Euphues a. h. Eng. R. A. p. 454.

When out with ruffled hayre disguisd the Prophet comes at last:
And when that shee had felt the heate of mighty Phœbus blast.
*A. Nevile*, Oedipus, R. S. S. p. 171.
Unstable Protew changing ay his figure and his hue,
*Ar. Golding*, Metamorph. 1587, p. 17.
Haile, the most honor'd.
*Cot.* Happy.
*Lat.* High Seian'.
*Ben Jonson*, i, p. 425.

Subdewd the East: then next in order came
(Disguis'd in kinde) his wife Queen Semirame;
*Th. Hudson*, in Sylvester's F. 1621, p. 737.

But sins her maryage how she speeds | Silvan I pray the tell?
*B. Googe*, Eglogs, etc. R. A. p. 58.

Of Tantals stocke their sceptors gylt, and mace of might to beare.
*Jasp. Heywood*, Thiestes, R. S. S. p. 52.

Theseu: for foorthwith reverence the thundrer, shall my hande,
*Jasp. Heywood*, Hercules furens, R. S. S. p. 32.

Why should you thinke in that Thiest was father unto mee,
*J. Studley*, Agamemnon, R. S. S. p. 300.

A thousand, of great Pompei', Cæsar, Trajan,
*Ben Jonson*, Tub, p. 86.

Where lawes were made to serve the tyran' will;
*Ben Jonson*, i, p. 867.

Urie to go into the field in haste;
*Th. Wyat*, Ed. Nott, Vol. ii. p. 104.

Vespasian disdayned for deceit,
*Gascoigne*, The Steele Glas, 597.

The examples here given show *inter alia* that the two-syllabled *-ius*-ending, in cases where the metre requires it to be monosyllabic, should not be turned into *-yus* by synizesis, but must become *-i* by apocopation. In this case there is little excuse for Victorian ignorance, since such forms as *Tully, Livy, Pliny, Ant(h)ony,* are still "familiar in our mouths as household words."

## 11. Apocope of *-et (-ate, -iet, -it).*

Examples from Shakespeare:

| | | |
|---|---|---|
| bullet *L. L. L.* iii, 1, 65. | ball *H* 5. v, 2, 17. | *L. L. L.* v, 2, 261. (arr's) |
| Capulet *R. & J.* i, 1, 97. | Capel *R. & J.* v, 1, 18. | *R. & J.* iv, 1, 112. |
| casket *Lucr.* 1057. | cask II *H* 6. iii, 2, 409. | |
| corporate (*Editor's word*) | corpor | *Tim.* ii, 2, 213. (corpor'd) |
| emulate (*Editor's word*) | emule | *Ham.* i, 1, 83. (emul'd) |
| exasperate *Lear* v, 1, 60. | exasper | *Mac.* iii, 6, 38. [1] |
| helmet *A. & C.* iv, 15, 56. | helm *A. & C.* ii, 1, 33. | |
| illuminate *J. C.* i, 3, 110. | illumine *Venus* 486. | |
| incorporate *J. C.* ii, 1, 273. | incorpor | *R. & J.* ii, 6, 37. |
| Juliet *R. & J.* i, 3, 4. | Jule *R. & J.* i, 3, 43. | *R. & J.* v. 3, 159. |
| packet *L. L. L.* ii, 1, 164. | pack *Gent.* iii, 1, 20. | *Shrew* ii, 1, 101. |
| ruinate *Sonn.* 10, 7. | ruin *Venus* 954. | |
| target *A. & C.* i, 3, 82. | targe *A. & C.* ii, 6, 39. | |
| trumpet *John* iii, 1, 303. | trump 1 *H* 6. i, 4, 80. | |

Examples from other writers:

---

[1] Hath so exasper'd th'king that he prepares
For some attempt of war.
*Len.* Sent he t'Macduff?

Albe the mortall taint all cuers retort,
*G. Markham*, Trag. of Rich. Grinvile, R. A. p. 78.
She lenger yet is like captiv'd to bee:
*Spenser*, F. Q. iv. 11, 13.
Congratuling Your little Palatine)
*Sylvester*, F. 1621, p. 763.
This made me to esteme of her the more,
Her name and rarenes did her so decore.
*James*. Essayes in Poesie, R. A. p. 44.
The young Nassau,
Emuling that day his ancestors' renown.
*Southey*, Poet's Pilgr. iii. 20. (*Murray*)
Whosoever hee bee that exaspereth.
*R. Humphrey*, Trans. St. Ambrose, i, 9. (*Murray*)
O, where is then The Holy Flock!
Call'd in one Hope, built on one Rock,
Into one Faith incorporing;
*Sylvester*, F. 1621, p. 1108.
Jacob, at first amazed, calls his Sonne;
And, as interp'ring, thus to chide begun:
*Sylvester*, F. 1621, p. 809.
Their death is double; termin'd and eternall:
*Sylvester*, F. 1621, p. 1179.
To sucke mine eggs, whiles I sit in the thicke?
*Gascoigne*, Ed. Hazlitt, Vol. ii, p. 221.

The form *interp'ring* may be accounted for as follows. The verb *to interpret* is of course derived from the French *interpréter* by apocope of *-er*. The trisyllabic word *interpret*, in its turn, might at the speaker's option be pronounced in four syllables *in-ter-per-et*, in virtue of the syllabic force of the letter *r*. Of the verb *to interperet* the last syllable was apt to be dropped by apocopation, so that the result was the form *interper* from which the form *interp'ring* is regularly derived. This verb *to interper* also gave rise to the substantive *interperer*, which we have also met with:

Then sayd the good interpre'r: Things to come
*Sylvester*, F. 1621, p. 830.

where, however, a better spelling would be *interp'rer*. The syncopation of *te* which would be symbolised by *interpre'r*, has no analogies to support it, and must therefore, in our opinion, be looked upon as impossible.

### 12. Apocope of *-ance* (*ence*).

Examples from Shakespeare:

annoyance *John* iv, 1, 94. annoy *Venus* 497.
transportance *T. & C.* iii, 2, 12. transport

Examples from other writers:

Of mine acquaince, that way me to lead?
Everyman. D. O. E. P. E. H. Vol. i. p. 105.

Now your asists | To help the entrance of our history.
*Day*, Trav. 3 Eng. Brothers, 6. (*Murray*)

When he had himself given the lie and defy to the Emperor.
*Bacon*, Charge touching Duels. (*Murray*)

Canst thou restrain the pleasant Influing
Of Pleiades (the Ushers of the Spring)?
*Sylvester*, F. 1621, p. 944.

Behinde him was Reproch, Repentance, Shame;
Reproch the first, Shame next, Repent behind:
*Spenser*, F. Q. iii, 12, 213 & 214.

Of course we do not for a moment wish to convey the impression that we take *annoy* to be the apocopated form of *annoyance*. We shall in future refrain from returning to this point, which we prefer to leave to the reader's judgment. Our main purpose is, to lay before the student a comprehensive and as nearly as possible complete survey of the various word-forms actually found in print.

Unfortunately enough, we had made considerable progress in the present undertaking, before our attention was drawn to the seeming and the genuine cases of apocope now about to be given, so that we are afraid we may hardly hope to have in the sequel reached the comparative completeness, which we trust to have attained to in the preceding part of our investigation.

## 13. Apocope of *-red.*

Examples from Shakespeare:

| | | |
|---|---|---|
| hatred *Sonn.* 93, 5. | hate *Sonn.* 10, 5. | |
| hundred *M. N. D.* ii, 1, 160. | hun(d) | *Lear* ii, 4, 234. (see note to *altoge'r*) |
| kin(d)red *R* 2. i, 1, 70. | kin *R* 2. iv, 1, 141. | *R* 3. i, 1, 95. |

That the word *hundred* suffered apocopation, may with certainty be inferred *inter alia* from the following lines from Ben Jonson's works:

Of some odde Hundred in Essex; but come forth,
i, p. 651.

To leave him three or foure hundred chests of treasure,
i, p. 671.

Sixe hundred and ten.

*Lov.* (veh'ment) Mine earnest vehement botcher,
i, p. 675.

A large hundred Markes annuitiė,
*Underwood*, p. 244.

## 14. Apocope of *-ard*.

Examples from Shakespeare:

| | | | |
|---|---|---|---|
| bastard *Sonn.* 124, 2. | bast | I *H* 6. i, 1, 93. |
| Richard I *H* 6. iii, 1, 154. | Rich | I *H* 6. iii, 1, 150. |

In theory this case of apocope may be readily accounted for by the dropping of the *d* in pronunciation, a point which we have already treated. The case then falls under the apocope of the *-er*-ending. Fortunately, however, we can do without theoretical deductions also in this case. The Historical English (Oxford) Dictionary furnishes us with the information that there is an old adjective *bast*, especially in the phrase "bast son"; but we find also:

The childe I warrant shalbe bast.
Scholehouse Wom. 324 in Hazl. E. P. P. iv, 117.

Even if the substantive *bast* never found its way into print, the old adjective *bast* is sufficient to prove that the curtailed form must have existed as a substantive in the spoken language.

The question now is, whether Shakespeare has made use of the substantive *bast* in his plays.

In I H 6. i, 1, 93 we have "bastard of Orleans"; in I H 6. iv, 6, 16 the reading is "bastard Orleans". It is hard to say whether the editor of the Folio has interpolated *of* in the first case, or omitted *of* and added *-ard* in the second.

But even on the supposition that I H 6. iv, 6, 16 is *not* corrupt, we are compelled to postulate "bast of" in I H 6. i, 1, 93, because the assumption that the curtailment *bast* was used by Shakespeare, will enable us to restore the correct reading in another Shakespearian passage:

Degen'rate bast! I'll not troub' thee: yet have
I left a daught'.
*Gon.* You strike my peol, and your
Disorder'd rab' make servants of their bett(er)s.
*Lear* i, 4, 275—278.

The argumentative force of the redintegration of a passage like this, can, however, be fully appreciated by those

only who are sufficiently acquainted with the whole system of Shakespearian prosody.

## 15. Apocope of *-ing*.

Examples from Shakespeare:

| | | |
|---|---|---|
| beginning *Venus* 1138. | begin | *Cym.* iii, 4, 182. [1] |
| dawning *M. for M.* iv, 2, 97. | dawn *H* 5. iv, 1, 291. | |
| ev(e)ning *John* ii, 1, 285. | even *H* 5. iii, 1, 20. | |
| feeding *W. T.* iv, 4, 169. | feed *As* ii, 4, 83. | |
| knowing *Tim.* iii, 2, 74. | know *Ham.* v, 2, 44. (F.) | |
| living *Lucr.* 726. | live *M. N. D.* ii, 1, 172. | |
| loading *O.* v, 2, 363. | load *Venus* 430. | |
| missing *Cym.* v, 5, 275. | miss I *H* 4. v, 4, 105. | |
| morning *Venus* 855. | morn *Venus* 2. | |
| purging (*Editor's noun*) | purge *Mac.* v, 2, 28. | *Ham.* iii, 3, 85. [2] |
| repairing | repair III *H* 6. v, 1, 20. | |
| repining | repine *Venus* 490. | |
| ruining *Sonn.* 125, 4. | ruin *Sonn.* 64, 11. | |
| saving *John* i, 1, 201. | save *John* ii, 1, 250. | |
| sleeping *Sonn.* 154, 8. | sleep *M. N. D.* iv, 1, 151. | |
| soliciting *Ham.* ii, 2, 126. | solicit | *Cym.* ii, 3, 52. ($F_2$.) |
| waking *W. T.* iii, 3, 19. | wake *Lear* iii, 2, 34. | |

Examples from other authors:

> The hard begin, that meets thee in the dore,
> *Spenser*, F. Q. iii, 3, 193.
> My wretched hart wounded with bad betide.
> *Greene*, Never too late, 87. (*Murray*)
>
> There will be signal examples of God's mercy, and the angels must not want their charitable rejoices for the conversion of lost sinners.
> *T. Browne*, Christ. Morals, ii, 6. (Century)
>
> .... and after cam to the shop sher with a pedlers packe, & ther cosoned them Again of all ther money. (shop sher = sheep-shearing.)
> *Dr. Forman*'s Book of Plays, leaf 202. Trans. N. Shak. S. 75—76, p. 416.
>
> Our knit silke stockes and spanish lether shoes,
> *Gascoigne*, The Steele Glas, 375.
>
> It was a short, but a well-written letter, in a fair hand of write.
> *Galt*, Annals of the Parish, i. (Century)

By assuming substitution of the *n-* for the *ng*-sound, an interchange as common in our time as in Shakespeare's day, we can cause this case of apocope to fall under the apocope of the *-en*-ending. We may here, for example, adduce the spelling "Bullenbrooke" of I H 4. iii, 1, 64 (Q.),

---

[1] Begin nor supplement.
*Imo.* Thou'rt all the comfort —

[2] To take him in the purge of's soul, when he
Is fit and season'd for his passage? No! —

and the form "longly" (in the sense of *longingly*), which is found in print in Shakespeare's Folio (Shrew i, 1, 170).

### 16. Apocope of *-and* and *-ant.*

Examples from Shakespeare:

| | | |
|---|---|---|
| servant *Lucr.* 932. | serv | *Tim.* iv, 3, 482 & 483 (one line). (hon'st) |
| thousand *Lucr.* 963. | thou(s) | *Tim.* ii, 1, 1 & 2. |
| vigilant I *H* 6. ii, 1, 1. | vigil | *Cor.* i, 1, 119. |

Though we have not found any of these words thus shortened in print in Shakespeare's time, various lines go to prove that the words *servant,* and *thousand* might be monosyllables at the speaker's option. Not until our own time do we find instances of *serv* and *thou* in print, *e. g.*

> *Serv.* An abbreviation of servant;
> The Century Dictionary.
>
> Call on all the Ambassadors unofficially with offers to lend them a trifle — say a couple of thou — at a moderate rate.
> Punch, 1878, Vol. i, p. 59b.

Thus we see that certain curtailed forms may have existed for centuries before finding their way into print. Habent sua fata loquelae! Whereas British propriety keeps looking askance at such a form as *thou* for "thousand", as forming part of the worst slang of the gaming-table, the race-course or the barrack-room, words like *Miss* and *pence,* whose pedigree is hardly more dignified, have long ago made good their claim to recognition in the most select society.

### 17. Apocope of *-ment.*

Examples from Shakespeare:

| | | |
|---|---|---|
| commandment *As* ii, 7, 109. | command *Tp.* i, 2, 273. | |
| controlment *John* i, 1, 20. (first word) | control *John* i, 1, 17. | *John* i, 1, 20. (second word) (Vaughan.) |
| designment *O.* ii, 1, 22. [1] | design *Lucr.* 1692. | |

---

[1] News, lads! our wars are done. The desp'rate tempest
Hath so bang'd th' Turks, that their designment halts:
Another ship hath seen a grievous wreck
And sufferance on most part of their fleet.

| | | |
|---|---|---|
| employment *L. L. L.* ii, 1, 35. | employ | *Cym.* iii, 4, 113. [1] |
| entertainment II *H* 6. i, 1, 72. | entertain *Per.* i, 1, 119. | |
| impeachment *Gent.* i, 3, 15. | impeach III *H* 6. i, 4, 60. | |
| intendment *Venus* 222. | intent *Venus* 469. | |
| management | manage *Tp.* i, 2, 70. | |
| minglement | mingle *A. & C.* i, 5, 59. | |
| retirement I *H* 4. iv, 1, 56. | retire *John* ii, 1, 326. | |

## Examples from other authors:

Without adorne of gold or silver bright,
*Spenser*, F. Q. iii, 12, 178.
Shame you not, Princes, at this bad agree,
*Greene*, Orl. Fur. 8. (*Murray*)
Why doth mine hand from thine avenge abstaine,
*Spenser*, F. Q. iv, 1, 471.
(Paris was) Born for the plague he hath been born, and bred to the deface,
*Chapman*, Iliad, vi, 298.
The certaine cause of Artegals detaine;
*Spenser*, F. Q. v, 6, 138.
Of wealth in love luxuriant the disburse!
*Elphinston*, tr. Martial ii, lxiii, 117. (*Murray*)
Dissuaded her from such a disparage.
*Spenser*, F. Q. iv, 8, 450.
The drone without a sting ..... wanting a tool for employ.
*Littleton* in Treas. Dav. Ps. xv, 5. (*Murray*)
My absence may procure thy more enlarge.
*Middleton*, Fam. of Love, i, 2, 127. (*Murray*)
A Justice that never could tell how to write,
But excellently skilld in the way of indite,
Roome for a Justice etc. (Pamphlet of 1659 or 1660.)
Than you could lose by your resign of Empire.
*Shirley*, Coronation, iv, 2. (Century)

## 18. Apocope of *-ation* and *-ition.*

## Examples from Shakespeare:

| | | |
|---|---|---|
| acclamation *Lucr.* Arg. 25. | acclaim | *Cor.* i, 9, 50 & 51. (see *hyperbolic*) |
| accusation I *H* 6. iii, 1, 40. | accuse II *H* 6. iii, 1, 160. | |
| commendation *Gent.* ii, 4, 79. | commend *Per.* ii, 2, 49. | *A. W.* ii, 2, 69 & 70 (one line). |
| dispensation *Lucr.* 248. | dispense | *L. L. L.* ii, 1, 87. (see *[unpeol]* |
| disposition *W. T.* iii, 3, 28. | dispose *O.* i, 3, 403. | |
| exclamation *Lucr.* 705. | exclaim *T. & C.* v, 3, 91. | |
| expectation *John* iv, 2, 7. | expect *T. & C.* i, 3, 70. | |
| imposition *Lucr.* 1697. | impose *Gent.* iv, 3, 8. | |
| ostentation *Ham.* iv, 5, 215. | ostent *H* 5. v, Chor. 21. | |

---

1 To lose so bad employ; i'th' which I have
Consider'd of a course. Good lady, hear me
With patience.
*Imo.* Talk thy tongue weary; speak:

precipitation (*Editor's word*) preparation *John* ii, 1, 213. reputation *Lucr.* 820.

precipit *H* 8. v, 1, 139. (see *naught*) prepare III *H* 6. iv, 1, 131. repute *T. & C.* i, 3, 337.

*Cor.* iii, 2, 4. [1] *R* 3. i, 4, 157. [2]

Examples from other authors:

With deafening shout returned them loud acclaim.
*Milton*, P. L. xi, 519.
But with all kindnes, honor and admire
To bring him thence, to further Fames desire.
*G. Markham*, Trag. of Rich. Grinvile, R. A. p. 85.
So I befylde Report shall take her trompe of blacke defame,
*Ar. Br(ooke)*, R. & J. 398. R. N. Shak. S.
Indulgences, Dispenses, Pardons, Bulls
*Milton*, P. L. iii, 492.
Drown Hector's Vaunts in loud Exhorts of Fight.
*Pope*, Iliad, xii, 324.
With percing wordes, and pittifull implore,
*Spenser*, F. Q. ii, 5, 334.
And so of this repeat enough.
*Chapman*, tr. of Iliad, xvi, 57. (Century)
Than you could lose by your resign of Empire.
*Shirley*, Coronation, iv, 2. (Century)
Till he had made amends, and full restore
*Spenser*, F. Q. iii, 5, 166.
.... to make some delectable transpose of her Maiesties name,
The Arte of English Poesie, 1589, R. A. p. 123.

Sidney Walker (Crit. Exam. Vol. ii, pp. 313—320) already has called attention to the majority of the words mentioned in the two lists last given. He cites them as "instances of a certain class of noun substantives", which last phrase would seem to be a misprint or a slip of the pen for "verb-substantives". We readily endorse the generally received view that they are instances of infinitives used as substantives. In some of our previous lists too a few analogous cases have been included. We need hardly say that we do not consider these words as curtailments pure and simple of words ending in *-ment* and *-ation*. We might rather in-

---

[1] That the precipit might down stretch below
The beam of sight; yet will I still be thus t'em.
*A Patrician.* You do the nobëler.
*Cor.* I muse my mother —
And *Cor.* iii, 3, 102:
In peril of precipit from off th'rock
Tarpeian, ne'er more t'enter our Rome gates.
I'th' people's name, I say it shall be so.
*Citizens.* It shall be so, it shall be so; let him
Away: he's banish'd, and it shall be so. —

[2] See our text in chapter xv.

cline to the view that they may be gerund-forms which have lost the *-ing*-ending by apocopation; but to this opinion, too, objections arise on mature consideration. But, as we have repeatedly observed, it is not the theoretical explanation of these forms, but the evidence furnished by their actual existence in print, which must be the chief outcome of our investigation, and the importance of this evidence is strikingly illustrated by the word *precipit*. It is found in the Folio; but for aught we know, all Shakespearian editors have replaced it there by the word *precipice*. And the Cambridge Edd. consider this flagrant instance of impertinent meddling with the printed text as a matter of course to such an extent, that they have deemed it needless to mention the name of the editor who first introduced the change. Or is "impertinent meddling" too severe a phrase for stigmatising a proceeding which forces upon the word *precipice* the sense of the substantive "leap"?

The editors of the Folio, who were not men of literary culture, have changed *precipit* into *precipitation* in Coriolanus, and thereby only spoiled the blank verse.

The later editors of Shakespeare, who were, or at all events ought to have been, men of literary culture, have been content to leave the corrupt metre in H 8. as they found it, and have converted sense into nonsense.

# CHAPTER VII.

## SYNALEPHE AND COALITION.

---

> We have now only to consider those cases in which a syllable has been lost by the meeting of two words.
>
> The synalæpha or coalition of two vowels, is now tolerated in very few instances. We may elide the vowel of the definite article before its substantive, and sometimes, though more rarely, the vowel of *to* before its verb; but the ear is offended, if the *to* is made to coalesce with a narrow vowel as, *t'insist*, or the article with a broad one, as in the verses,
>
> So spake *the apostate* angel, tho' in pain,
> *Milton*, P. L. i, 125.
> *The earth* cumber'd, and the wing'd air dark'd with plumes,
> *Milton*, Comus 730.
>
> Formerly this union of the vowels was far more general. Chaucer melts the final *e* into the following word without scruple, and in some cases the Anglo-Saxons took the same license. We also find Chaucer occasionally using the same liberty in other cases. His successors (fully alive to the *convenience*) followed his example, till Milton pushed this, as every other license, to the utmost. So frequently does it occur in the works of this poet, that several critics, among others Johnson, have given him credit for its invention, or rather, we should say, its introduction, for they suppose it borrowed from the Latin.

Thus Dr. Guest on pp. 68 & 69 of his *History of English Rhythms*. We have transcribed the passage in full, first, on account of the correctness of the facts therein set forth, and secondly, because of the mistaken way of representing these facts.

The ignorance of the history of prosody exhibited by a man like Dr. Samuel Johnson is highly characteristic, no less so than the "superior" insight with which Dr. Guest

speaks of "license" and "*convenience*", the italics being his.

A man must indeed be strangely prepossessed with the ideas of his own time, if he can be absolutely blind to the significance of such facts as, for instance, the rise of the verbs *to doff, to dup, to dout* and *to don* from the running together of *to do off, to do up, to do out* and *to do on*, and as the evolution of the phrase *good bye* out of *God be with you*. We absolutely decline to believe that such verbs and such a phrase can have originated in or be accounted for as *poetical* (!) licenses. They point with no uncertain finger to the indubitable and luciferous fact that the coalescences of which they are instances, must have been quite common in the every-day parlance of a bygone time.

Dr. Guest's ideas of the inner workings of the poet's mind are no less strange. How on earth could we only for one moment suppose that all English poets from Chaucer down to Milton, and including the latter, should have been guilty of e a r - o f f e n d i n g collocations, merely because they found it *convenient* to be so, perverted as they were by the nefarious example of the morning-star of English poetry!

"Milton pushed this, as every other license, to the utmost"!

What can have led Dr. Guest to write down so preposterous an utterance?

The very simple explanation is, that, in the main at least, our critic was sufficiently conversant with Milton's blank verse to discover in it a large number of these so-called "licenses", while all the while he was utterly innocent of any knowledge of the fact that all these "licenses" occur in Shakespeare's verse to the very same, if not to a larger extent.

The source of his ignorance — and things have certainly not improved in this respect since Dr. Guest's days — must again be sought in the Elizabethan mode of printing, which symbolised the synalephe to the reader's eye only in exceptional cases. So far as our experience enables us to judge, the folios of Ben Jonson's works contain more instances of synalephe being exhibited in print, than the printed works of all other Elizabethan verse-writers taken together, and we think this the proper place to cite the

first chapter of Ben Jonson's "second book of the English Grammar":

> *Syntaxe* is the second part of *Grammar*, that teacheth the Construction of words; whereunto *Apostrophus*, [*in margine*: The *Latines* and *Hebrewes* have none.] an affection of words coupled, and joyned together, doth belong.
>
> *Apostrophus* is the rejecting of a Vowell from the beginning, or ending of a Word. The note whereof, though it many times, through the negligence of Writers and Printers, is quite omitted, yet by right should [have], and of the learneder sort hath his signe and marke, which is such a *Semicircle* ' placed in the top.
>
> In the end a Vowell may be cast away, when the word next following beginneth with another: as
>
> *Th' outward man decayeth:*
> *So th' inward man getteth strength.*
> *If ye' utter such words of pure love, and friendship,*
> *What then may wee looke for, if ye' once begin to hate?*
>
> Gower. lib. I. de confess. Amant.
>
> *If thou' art of his company, tell forth, my sonne.*
> *It is time to' awake from sleepe.*
>
> Vowells suffer also this *Apostrophus* before the Consonant *h*.
>
> *Chaucer* in the 3. Booke of *Troilus.*
> *For of Fortunes sharpe adversitie,*
> *The worst kind of infortune is this:*
> *A man to' have beene in prosperitie,*
> *And it to remember when it passed is.*
>
> The first kind then is common with the *Greekes*; but that which followeth, is proper to us, which though it bee not of any, that I know, either in Writing, or Printing, usually express'd: Yet considering that in our common speech, nothing is more familiar, (upon the which all Precepts are grounded, and to the which they ought to be referred) who can justly blame me, if, as neere as I can, I follow Natures call.
>
> This rejecting therefore, is both in Vowells, and Consonants, going before,
>
> Gower, lib. 4. *There is no fire, there is no sparke,*
> *There is no dore, which may charke.*
>
> Who answered, that he was not privy to it, and in excuse seem'd to be very sore displeased with the matter, that his men of Warre had done it without his commandement, or consent.

Although the *mark of elision* in cases of syncope, and the *mark of abscission* in cases of aphæresis and apocope,

are both of them represented by the same "semi-circle", Ben Jonson as a classical scholar does not lose sight of the difference between the two. In the passage we have cited, he does not treat of the mark of elision (syncope).

But what he treats of, is in the first place the aphæresis and the synalephe, in connection with which he tells us that through "the negligence of Writers and Printers" the mark of the apostrophe is often omitted.

It is well-known that Ben Jonson's Grammar is a mere rough-draft, which was printed after his death, and which he certainly did not himself prepare for the press. If he could have suspected of what vital importance a couple of sentences in it would once become to posterity, he would no doubt have expressed himself with greater detail and more clearness. He would in that case have told us that not only was the *mark* omitted, but the words were often printed in full, without the least hint that they were to be read in their aphetised or apocopated form. That his words must thus be interpreted is, for example, also shown by the line

> You could not still be faire 'unlesse you were proud.
> *Ben Jonson*, i, p. 704.

The line proves that the much more usual omission of the letters dropped in pronunciation, and the placing of the apostrophe *in the room of these letters*, were by no means the general rule, and that consequently the omission of *the mark alone* was in many cases quite sufficient to cause the misunderstanding.

In the second place our author discusses the *apocope*. "In the end a Vowell may be cast away" — *this* is "the first kind", the synalephe, "common with the Greekes". But "that which followeth" is the *apocope*, and this is "proper to us". It is not "usually express'd, either in Writing, or Printing." And "in our common speech, nothing is more familiar."

"This rejecting", this apocopation, "is both in Vowells and CONSONANTS."

Is it possible, we ask, to read anything else from these words of Ben Jonson's than the most direct evidence for the existence of apocope in Elizabethan verse?

We go on interpreting Ben Jonson's text. The two words "going before" after the word "Consonants", can only mean that first the consonant is dropped, and afterwards the vowel; so that, to take a concrete example, in the case of the verb *to listen* we are led to the conclusion that formerly it was also sometimes pronounced as a dissyllable *listë* without the *n*, and that by the effect of second apocopation, it was afterwards turned into the monosyllabic *list*.

In conclusion, Ben Jonson gives two instances of apocope: the first, from Gower's *Confessio Amantis*, is the verb *charke*, of which the older form was *charken*; and the second instance ... has been hopelessly spoiled in the printing. In the last sentence quoted by Ben Jonson, there are at least three words, that might have done duty as examples of apocopation, but the printer, failing to see the author's drift, simply printed the apocopated form or forms in full. Ben Jonson was no longer living to supply the required corrections of the press, and the printer was well aware that it was unusual to express such curtailments in print. That the printer did not catch the meaning of the text he was setting up, is convincingly proved by the circumstance that he printed the last sentence, not as a quotation, but as if it was meant to form part of Ben Jonson's own text.

A quotation it evidently is, but from what work, from what author? We should be profoundly grateful to any reader who could provide us with a solution of the mystery in which the authorship and the precise spelling of Ben Jonson's last illustration of apocope is shrouded.

After this utterance of Ben Jonson's we subjoin an entire chapter from "The Arte of English Poesie, 1589" R. A. pp. 173 & 174:

*Of auricular figures apperteining to single wordes and working by their divers soundes and audible tunes alteration to the eare onely and not the mynde.*

A Word as he lieth in course of language is many wayes figured and thereby not a little altered in sound, which consequently alters the tune and harmonie of a meeter as to the eare. And this alteration is sometimes by *adding* sometimes by *rabbating* of a sillable or

letter to or from a word either in the beginning, middle or ending ioyning or unioyning of sillables and letters suppressing or confounding their severall soundes, or by misplacing of a letter, or by cleare exchaunge of one letter for another, or by wrong ranging of the accent. And your figures of addition or surpluse be three, videl. In the beginning, as to say: *I-doen*, for *doon*, *endanger*, for *danger*, *embolden*, for *bolden*.

In the middle, as to say *renvers*, for *revers*, *meeterly*, for *meetly*, *goldylockes*, for *goldlockes*.

In th'end, as to say [*remembren*] for [*remembre*] [*spoken*] for [*spoke*]. And your figures of *rabbate* be as many, videl.

From the beginning, as to say [*twixt* for *betwixt*] [*gainsay* for *againesay*:] [*ill* for *evill*:]

From the middle, as to say [*paraunter* for *paraventure*] *poorety* for *povertie*] *sovraigne* for *soveraigne*] *tane* for *taken*.]

From the end, as to say [*morne* for *morning*] *bet* for *better*] and such like

Your swallowing or eating up one letter by another is when two vowels meete, whereof th'ones sound goeth into other, as to say for *to attaine t'attaine*] for *sorrow* and *smart sor'* and *smart*.]

Your displacing of a sillable as to say [*desier* for *desire*.] *fier* for *fire*.]

By cleare exchaunge of one letter or sillable for another, as to say *evermare* for *evermore*, *wrang* for *wrong*: *gould* for *gold*: *fright* for *fraight* and a hundred moe, which be commonly misused and strained to make rime.

By wrong ranging the accent of a sillable by which meane a short sillable is made long and a long short as to say *soveráine* for *sovéraine*: *gratious* for *grátious*: *éndure* for *endúre*: *Salómon* for *Sálomon*.

These many wayes may our maker alter his wordes, and sometimes it is done for pleasure to give a better sound, sometimes upon necessitie, and to make up the rime. But our maker must take heed that he be not to bold specially in exchange of one letter for another, for unlesse usuall speach and custome allow it, it is a fault and no figure, and because these be figures of the smallest importaunce, I forbeare to give them any vulgar name.

The facts set forth in the passage cited are of course of the highest importance, but the writer's mode of representing and interpreting them at times verges on absurdity.

If a word ending in a vowel sound is immediately followed by a word beginning with another or with the same vowel, the two words may be run together into one, in such a way that the final vowel of the first word is dropped in pronunciation. This mode of contracting two words into one is called *synalephe*.

Since, however, as we have seen in discussing the apocope, the final vowel is also sometimes dropped if the following word begins with a consonant, the purest form of synalephe is met with in cases in which the first word is a monosyllable, because in such cases it cannot but be run together with the following word.

If the first word consists of two or more syllables, we have to do with a process intermediate between apocope and synalephe, a point to which we shall return after having first given the examples of it.

### 1. Synalephe between two bi- or polysyllabic words.

In the quotations from Shakespeare we have placed an apostrophe after the vowel dropped in pronunciation, in accordance with the usual practice of Elizabethan writers and printers, if they wished to exhibit this kind of synalephe in print; we must add, however, that they sometimes substituted the apostrophe for the vowel. It goes without saying that from other verse-writers we cite such examples only as actually exhibit the apostrophe in print.

Examples from Shakespeare:

Why should I joy in any' abortive birth?
*L. L. L.* i, 1, 104.
A stony' adversary', an inhuman wretch
*M. of V.* iv, 1, 4.
That mortal ears might hardly' endure the din?
*Shrew* i, 1, 178.
Hortensi', hark. This gent'man's hap'ly' arrived,
*Shrew* i, 2, 212 & 213 (one line).
Directly' unto this question that I ask:
I *H* 4. ii, 3, 89.
Are deeply' indebted for this piece of pains:
II *H* 6. i, 4, 47.
His fame unparallel'd, haply' amplified;
*Cor.* v, 2, 16.
Vengingly' enfeebles me; or could this carl,
*Cym.* v, 2, 4.

Examples from other poets:

Who (to endeare themselves to any' employment)
*Ben Jonson*, i, p. 326.
And can but deedes of men: 'twere glory' inough,
*Ben Jonson*, i, p. 371.

How to beware, to tempt a furie' againe
*Ben Jonson*, i, p. 607.
That did so only' embrace his countrey', and lov'd
*Ben Jonson*, i, p. 752.
Who is the person onel' allow'd to touch
*Ben Jonson*, Asse, p. 149.
Diana' alone, so hit, and hunted so.
*Ben Jonson*, i, p. 802.
So did thy vertue' enforme, thy wit sustaine
*Ben Jonson*, i, p. 807.
Imperfect, and the reckoning als' unpay'd.
(reck'ning) *Ben Jonson*, Asse, p. 147.
When, back returning to Molann' againe,
*Spenser*, F. Q. vii, 6, 485.
She'le break int' action spite of durt and clay.
*G. Wither*, Juvenilia, R. S. S. p. 436.
Int'any of whose falls, if th'wandring Barque doth light,
*Drayton*, The Poly-Olbion, R. S. S. p. 340.

## 2. Synalephe between a bi- or polysyllabic word and a monosyllable.

Examples from Shakespeare:

And from this testimony' of your own sex,
*M. for M.* ii, 4, 131.
That age, ache, penury', and imprisonment
*M. for M.* iii, 1, 130.
The better, giv' me by so holy' a man.
*M. for M.* iv, 3, 117.
It was the swift celerity' of his death,
*M. for M.* v, 1, 399.

We have collected scores of examples like these, but think it needless to cite them.

Examples from other writers in verse:

They should for vertu' have done, they'll doe for shame.
*Ben Jonson*, i, p. 11.
He was a man most like to vertue'; In all,
And every action, neerer to the gods,
Then men, in nature; of a body' as faire
*Ben Jonson*, i, p. 363.
And by the vertue' of those, draw downe a wife
*Ben Jonson*, Asse, p. 131.
Ah, but what miseric' is it, to know this?
*Ben Jonson*, i, p. 24.
Carry' in my cloke againe. Yet, stay. Yet, doe too.
*Ben Jonson*, i, p. 35.
(prose:) *Tibu.* Why? the ditt' is all borrowed;
*Ben Jonson*, i, p. 316.
Intelligence by augurie' of our practice.
*Ben Jonson*, i, p. 381.
And yet, for any weightie', and great affaire,
*Ben Jonson*, i, p. 399.

You carry things too — let me borrow' a man,
*Ben Jonson*, i, p. 419.
And having prais'd both beauty' and modestee,
I have prais'd thee.
*Ben Jonson*, i, p. 543.
Commanded, by our friends; one army' in Spaine,
*Ben Jonson*, i, p. 693.
Except the gods, that Cicero' is your Consul.
*Ben Jonson*, i, p. 707.
And nights, in watching, what their fury'and rage
*Ben Jonson*, i, p. 750.
Then, I knew all. But truely' I was drawne in
*Ben Jonson*, i, p. 751.
For which, or pay me quickly', or Ile pay you.
*Ben Jonson*, i, p. 789.
And we will have no Pooly', or Parrot by;
*Ben Jonson*, i, p. 800.
The worthyest Queene: These, without envy', on her,
(worth'est) *Ben Jonson*, i, p. 958.
Whither it please, to any assembly' or place,
(any') *Ben Jonson*, Asse, p. 102.
Is sung: as als' her getting up | By Jacobs Ladder, to the top
*Ben Jonson*, Underwood, p. 254.
As any' is of his bulke. (*Ben*: *Jonson*) made it.
*Ben Jonson*, Lady, p. 11.
The cruell markes of many' a bloudy fielde;
*Spenser*, F. Q. i, 1, 9,
Called Fidess', and so supposd to bee;
*Spenser*, F. Q. i, 4, 18.
But to Duess' each one himselfe did paine
*Spenser*, F. Q. i, 4, 134.
The fairest Un' his onely daughter deare,
*Spenser*, F. Q. i, 12, 187.
More whot, then Aetn', or flaming Mongiball:
*Spenser*, F. Q. ii, 9, 264.
And glisters wide, as als' of wondrous Bath,
*Spenser*, F. Q. iv, 11, 283.
Rendring thee truly' a Branch oth' Yorkish Line,
The Noble Monk etc. (Pamphlet 1660.)

Now there can be little doubt that a careful study of the examples in the lists just given, must lead to the conclusion that the great majority of the quotations point to apocope much more than to synalephe. If, for instance, we have already been led to assume apocopation of *any*, there can be no weighty reason why, in the cases we are now treating, we should make *an'* coalesce with the following word, even if the latter should begin with a vowel. But there is more still. Of certain words, *e. g. piety*, we have already exemplified the spelling *piete*. And, unless we should actually have to do with a very unusual poetical license, we can hardly run two words into one, if, as, for instance, in the

case of Ben Jonson's *vertue* and *In* in the second quotation of the list last given, the two words are separated by a semi-colon, and the second word begins with a capital letter.

But among the examples given there are certainly some that no less strongly seem to demand the assumption of synalephe, such as *only'*, *ugly'*, etc. If in these cases we postulate apocopation, we shall have to assume dropping of the *l* as well, so that *only* would have to be pronounced *on*, and *ugly*, *ug*. Now we shall certainly not say that this is impossible, but we can as little prove it to have actually been the case.

However this may be, the examples from other poets cited in groups 1 and 2, in which examples the apostrophe is actually found in print, seemed to us to be of such paramount interest, that we have printed pretty nearly all the instances that we have come across. If readers should be inclined to look upon them as evidence for the existence of apocope, we have nothing to say against such a view, at least as regards the great majority of the examples cited.

### 3. Synalephe between a monosyllable and a bi- or polysyllabic word.

Examples from Shakespeare:

Be' intelligent to me: 't is thereabouts;
*W. T.* i, 2, 378.
A world by' itself; and we will nothing pay
*Cym.* iii, 1, 13.
Which, happily, foreknow'ng may' avoid, o, speak!
*Ham.* i, 1, 134 & 135 (one line).
For that it made my' imprisonment a pleasure;
III *H* 6. iv, 6, 11.
No' impediment between, but that you must
*Cor.* ii, 3, 236.
'S not so' estimable, profitable neither,
*M. of V.* i, 3, 167.
I charge thee', invite them all. Let in the tide
*Tim.* iii, 4, 118.
Misguide thy' opposers' swords! Bold gentleman,
*Cor.* i, 5, 23.
Which are too' intrinse to' unloose; smooth ev'ry passion
*Lear* ii, 2, 81.
I'll follow you, I'll lead you' about a round,
*M. N. D.* iii, 1, 109.

Here, too, we hold ourselves dispensed from multiplying Shakespearian instances beyond those above given.

Examples from other writers in verse:

Had left it to be' enquir'd, what Rome was.
(enquiërd) *Ben Jonson*, i, p. 762.
So he iudicious be; He shall b' alone
*Ben Jonson*, i, p. 353.
I may b'imployd ere long, now's my Vacation.
*G. Wither*, Juvenilia, R. S. S. p. 40.
Not to dare fight, but dare to b'overcome.
*Th. Bastard*, Chrestoleros, iv, 18, 6.
Unequall partage to b' allow'd no share
*S. Daniel*, F. 1623, p. 5.
It cannot find a blemish to b'inforst,
*S. Daniel*, F. 1623, p. 24.
These would b'asham'd to seeke, those to b'unsought,
*S. Daniel*, F. 1623, p. 106.
That thinke to win compassion and beliefe
B'impugning iustice, and to make men gesse
*S. Daniel*, F. 1623, p. 234.
And that, by' impulsion of your destinies,
*Ben Jonson*, i, p. 910.
B' imputed right to an inheritance
*Ben Jonson*, Underwood, p. 261.
Which part I found b'experience, part by rumors;
*G. Wither*, Juvenilia, R. S. S. p. 112.
Rather b'inforcement then fore-thought pretence,
*Drayton*, The Barrons Warres, i, 60, 4.
He' adulters still: his thoughts lye with a whore.
*Ben Jonson*, i, p. 775.
H' Incallendred to Fames rememberance:
*A. Copley*, A Fig for Fortune, R. S. S. p. 87.
Tilter, the most may' admire thee, though not I:
*Ben Jonson*, i, p. 776.
And drawing out, ma' advance much, to these matches.
*Ben Jonson*, Asse, p. 103.
When I vile wretch, whil'st m'answere he attends,
*S. Daniel*, F. 1623, p. 247.
And made my' emergent-fortune once more looke
*Ben Jonson*, i, p. 686.
Ile fill the Canvas with m'expiring breath,
*W. Habington*, Castara, R. A. p. 61.
I doe exceed m'instructions, to acquaint
*Ben Jonson*, i, p. 424.
Were not Gods grace above m'infirmities,
*A. Copley*, A Fig for Fortune, R. S. S. p. 55.
But for m'intents sake, and my love to Truth,
*G. Wither*, Juvenilia, R. S. S. p. 442.
M' immortall Maker that so oft have seene
*Drayton*, Moses etc. R. S. S. p. 191.
M'offended brother Caesar's backward will?
*S. Daniel*, F. 1623, p. 9.
For every vertue; but can give no' increase:
*Ben Jonson*, i, p. 958.
Since it prevents n'insuing harmes,
*W. Habington*, Castara, R. A. p. 44.

Hath had n'occasion nor no field to trie
*S. Daniel*, F. 1623, p. 57 bis.
Suspect her truth : yet since no' untruth he knew,
*Spenser*, F. Q. i, 1, 479.
And (had sh'enioyd the man she could have lov'd)
*G. Wither*, Juvenilia, R. S. S. p. 602.
Mary, to be so' importunate for one,
*Ben Jonson*, i, p. 612.
In which I ioy, to find my selfe so' out-shone;
*Ben Jonson*, i, p. 966.
Yet not so' indifferent any should withstand it;
*J. Taylor*, Differing Worships, R. S. S. p. 24.
Hating s'abhord, and Hethenish a deede,
*Drayton*, Moses etc. R. S. S. p. 131.
I could not thinke my Lord would be s'unkind,
*S. Daniel*, F. 1623, p. 2.
To see th'unkindly Impes of heaven accurst,
*Spenser*, F. Q. i, 1, 232.
But comes unto the place, where th' Hethen knight
*Spenser*, F. Q. i, 5, 171.
Where, if they' offend with anger, few doe know it,
*Ben Jonson*, i, p. 758.
Then beautie brought t'unworthy wretchednesse.
*Spenser*, F. Q. i, 3, 8.
T'ambitious Rome. and did their rule obay,
*Spenser*, F. Q. ii, 10, 444.
As still are wont t'annoy the walled towne,
*Spenser*, F. Q. i, 1, 372.
To him, man's dearer, then t'himselfe.
*Ben Jonson*, i, p. 824.
Ift hath delight w'embrace though 't prove a grave:
*W. Habington*, Castara, R. A. p. 106.
It did not please the gods; who' instruct the people:
*Ben Jonson*, i, p. 709.
Has brought yo' another piece of gold, to looke on:
*Ben Jonson*, i, p. 633.
Her life to your cold lawes: In vain y'engage
*W. Habington*, Castara, R. A. p. 38.
Good faith, now, shee do's blame yo' extremely, and sayes (extremely' and)
*Ben Jonson*, i, p. 674.

## 4. Synalephe between monosyllables.

Although there is no essential difference between this group and the preceding group 3, we have on practical grounds preferred treating by itself the case of two monosyllabic words being run together.

Our examples from Shakespeare we would restrict to those following:

That may t'ye do' ease and grace to me, speake to me:
*Ham.* i, 1, 131 & 132 (one line).

Draw'ng all things to 't. I'll go' in and weep, —
*Pan.* Do, do.
*T. & C.* iv, 2, 111 & 112 (one line).
To think me' as well a sister as a wife,
*Tw. N.* v, 1, 325.
Make war with mankind.
*Old M.* 'Tis said they' eat each other.
*Mac.* ii, 4, 18.
Th'art a tall fellow: hold thee that to drink.
*Shrew*, iv, 4, 17.
To' a dismal and a fatal end:
*Mac.* iii, 5, 21.
She'll home to' her father: and provide me present
*Cym.* iii, 2, 77.
To choose you' a queen: she shall not be so young
*W. T.* v, 1, 78.
These lazy knaves? Y' have made a fine hand, fellows:
*H* 8. v, 4, 74.

## Examples from other writers in verse:

Your stuffe will b' all chang'd shortly.
*Mam.* Into gold?
*Ben Jonson*, i, p. 648.
To b'Earle of March doth suddainely aspire,
*Drayton*, The Barrons Warres, vi, 4, 3.
It is our griefe, and will be' our losse, to know
*Ben Jonson*, i, p. 416.
To death by' a sword. Strangle me, I may sleepe:
*Ben Jonson*, i, p. 761.
Was singled out, and chac'd b'a cruell curre,
*S. Daniel*, F. 1623, p. 378.
The meanes that wrought it. How do' I looke to day?
*Ben Jonson*, i, p. 375.
Do' I see? and heare? and feele? May I trust sense?
*Ben Jonson* i, p. 411.
Yet nould she d'off her weary armes, for feare
*Spenser*, F. Q. iii, 11, 496.
For she could d'on so manie shapes in sight,
*Spenser*, F. Q. iv, 1, 161.
First, in the Intellect, it d'outs the Light,
*Sylvester*, F. 1621, p. 1141.
He' had mew'd in flames, at home, not i' the Senate:
*Ben Jonson*, i, p. 739.
H'had done inough, to make himselfe, his issue,
*Ben Jonson*, i, p. 649.
H'as got a Fame on's owne, as well as a Faction.
('s a Faction) *Ben Jonson*, Masques, p. 96.
See how the people follow him! h'is a man
(foll) *Ben Jonson*, i, p. 467.
That can avouch m'a party in this case.
*S. Daniel*, F. 1623, p. 234.
If you doe this to practise on me' or finde
*Ben Jonson*, i, p. 702.
I nam (as hee) the wisest wight of all,
(*nam* = ne' am) *Gascoigne*, Ed. Hazl. Vol. i, p. 97.
Appeares the least part of her selfe. No' in troth,
*Ben Jonson*, i, p. 698.

And that so soone as sh' heares of the New Office,
*Ben Jonson*, Newes, p. 18.
It were worth pitty.
*Fit.* Now, th' are right, beginne, Sir.
*Ben Jonson*, Asse, p. 106.
Such have th'in store to their damnation bent,
*Drayton*, The Barrons Warres, v, 27, 5.
Th'art like to come too.
*Dru.* I would gi' him a crowne.
(gim) *Ben Jonson*, i, p. 616.
How wouldst tho' ha' done, if I had not helpt thee out?
*Ben Jonson*, i, p. 664.
*Mam.* Th'hast witch'd me, rogue: Take, goe.
*Fac.* Your iack, & all, sir.
*Ben Jonson*, i, p. 630.
Threatning to chastize me, as doth t'a chyld pertaine.
*Spenser*, F. Q. vi, 2, 104.
T'a princes state, then his owne innocence.
*Ben Jonson*, i, p. 370.
T'a Whitson Ale, Wake, Wedding, or a Faire,
*J. Taylor*, The Old, etc. Man, R. S. S. p. 20.
That made them grow so high t'all honorable hap.
*Spenser*, F. Q. vi, 4, 329.
T'an open smile, convert a covered frowne,
*Drayton*, The Barrons Warres, ii, 46,
Or you t'have but a hole, to thrust your heads in,
*Ben Jonson*, i, p. 610.
Take heede you fall not in t'her hands againe:
*G. Wither*, Juvenilia, R. S. S. p. 59.
One shall be sure t'heare anger after it.
*S. Daniel*, F. 1623, p. 380.
And order t'his affaires as speedily,
*S. Daniel*, F. 1623, p. 25.
T'our gracious King by their Certificate
*J. Taylor*, The Old etc. Man, R. S. S. p. 28
Well, go t'your charge, and looke to our affaires,
*S. Daniel*, F. 1623, p. 217.
Then those, wherein w'are borne, and brought, to light,
*Ben Jonson*, i, p. 755.
Is well! The clothes we' have now: But, where's this Lady?
*Ben Jonson*, Asse, p. 127.
W'hear, in This Case, no Conscience-Cases holier.
*Sylvester*, F. 1621, p. 1132.
Who' in such ambition can but follow thee.
*Ben Jonson*, i, p. 806.
Wh'are equall to imployment, not above.
*S. Daniel*, F. 1623, p. 224.
To make y'as highly good as highly borne,
*S. Daniel*, F. 1623, p. 71.
That scruple from your brest, and left yo' all reason;
*Ben Jonson*, Asse, p. 123.
O, Sir, yo' are come i' the onely, finest time —
*Ben Jonson*, i, p. 648.
For he will have it.
*Fac.* Y' are mistaken, Doctor.
*Ben Jonson*, i, p. 612.
Yo' had rak'd, and pick'd from dung-hills, before day,
*Ben Jonson*, i, p. 607.

Jacke Doe, Dicke Roe, with whom y'ad ne're to do,
*G. Wither*, Juvenilia, R. S. S. p. 198.
What States yo' have gull'd, and which yet keepes yo' in pay.
*Ben Jonson*, i, p. 802.
If they demand you' of me: say, I have tane
*Ben Jonson*, i, p. 419.

### 5. Synalephe before *w*, *wh* and *y*.

Just as in the case of the *h*, sufficiently illustrated in our lists, the very doubtful consonantal character of initial *w* and *y* does not prevent the regular incidence of the synalephe.

Before giving examples of this group, we must here make certain observations on the pronunciation of the word *you*. There are in Shakespeare's works rhymes which abundantly prove that in his time this pronoun *might* be pronounced with its present sound, but it is no less sure that it often had the sound of the modern *ye*, or perhaps even of the modern *ee*. For this assertion we have the following proofs:

1⁰ The old texts often print *ye* and *you* interchangeably. The Middle English distinction according to which *ye* is the nominative, and *you* the accusative form, was disregarded by Elizabethan authors.

2⁰ The coalescences which we shall cite from other authors, as a rule do not exhibit the *you*-spelling.

3⁰ There exists a third-rate poem written by Sir Th. Wyatt (Ed. Nott, Vol. ii, p. 153), of which the last two lines rhyme as follows:

Lesser disdain; freely therefore lo! here
Dare I well give, I say, my heart to year.

In the three preceding stanzas also of this poem, the word *you*, in the form *year*, is the final word of each stanza, there rhyming respectively with *dear*, *dear*, and *peer*.

It is well-known that in Elizabethan rhymes in many cases great liberties were taken with the conventional or historical spelling of the printing-offices, for the purpose of obtaining some sort of rhyme also to the *eye*. We have higher up referred to the affixing of *r* to *you* (p. 80). In the case now under discussion, we do not for a moment

believe that the *r* of *year* was actually pronounced, but we think ourselves justified in inferring from this rhyme that the pronunciation of *r* in *dear*, etc. was quite optional, and that the vowel-sound of *you* (pronounced as *ye*) must have formed a rhyme with the vowel-sound of *dear*.

4⁰ The *ee*-sound of *you* (*ye*) is clearly proved by the following class of rhymes, which are of pretty frequent occurrence, but of which we cite only:

> Hebrews, Why stay you now mew'd in your Citie?
> Now, now or never, doth the Time befit-ye
> *Sylvester*, F. 1621, p. 996.
> Saint Revels day, the Almanacke will tell ye
> The signe in Virgo was, or neere the belly:
> *J. Taylor*, F. 1630, R. S. S. p. 132.
> Or would you study Musick; else 'twere pitty,
> And yet it needs not; you shall finde, Ile fit ye:
> *G. Wither*, Juvenilia, R. S. S. p. 34.

In quotations from Shakespeare, therefore, we change the word *you* into *ye* wherever it stands as the second word in coalitions. And we shall probably be well-advised to pronounce this word *ye* as *ee* in a great many cases, excepting, of course, those in which *you* or *ye* is the first word of the coalition; for in such a coalition as, for example, *y'are*, the consonantal pronunciation of *y* is unavoidable.

On p. 35 of "the English Grammar" Ben Jonson says:

> *H.* Is rarely other then an *aspiration* in power, though a *Letter* in forme. *W.* and *Y.* haue shifting and uncertaine seates, as shall bee showne in their places.

And next, after having treated of the W, he says of the Y in p. 40:

> Is also meere *Vowellish* in our tongue, and hath only the power of an *i.* even where it obtaines the Seat of a *Consonant*: as in *Young. Younker.*

And on p. 44, Ben Jonson, referring to the nature of the letter *L*, makes a statement, which we may as well cite here, because it will be of use to us afterwards:

> *L.* Is a Letter *halfe-vowellish*:

## Examples from Shakespeare:

He' was paid for that: though mean and mighty, rotting
*Cym.* iv, 2, 246.

I'll prove the lie thou speak'st.
*Mac.* Thou' wast born of woman.
*Mac.* v, 7, 11.

Who' were those went by?
*Alex.* Queen Hecuba and Helen.
*T. & C.* i, 2, 1.

And, will you, nill you, I will marry you.
(*nill* = ne' will) *Shrew* ii, 1, 273.

*Hor.* Do, if 't nill stand.
*Ber.* 'Tis here!
*Hor.* 'Tis here!
*Mar.* 'Tis gone!
*Ham.* i, 1, 141 & 142 (one line).

As blanks, benevolence', and I not what:
(*not* = ne' wot) *R* 2. ii, 1, 250.

*Jul.* What's he that foll's there, that nould dance?
*Nurse.* I not.
(*nould* = ne' would) *R. & J.* i, 5, 134 & 135 (one line).

I nould tell you what I would, m'lord: faith, yes;
*A. W.* ii, 5, 89 & 90 (one line).

A serpent stung me; so th'whole ear of Denmark
*Ham.* i, 5, 36.

*Count.* Do' ye love my son?
*Hel.* Your pardon, noble mistress!
*A. W.* i, 3, 192.

*Ros.* Peace, fool: he's not thy kin.
*Cor.* Who calls?
*Touch.* Your bets, sir.
*Cor.* Else are they very wretched.
*Ros.* Peace, I say.

Good eve to' ye, friend.
*Cor.* And to' ye, gent sir, and to' ye' all.
(pronounce *tyall* monosyllabic) *As* ii, 4, 67—70.

Than I to' your highness; who be'ng born your vassal,
*Cym.* v, 5, 113.

## Examples from other writers in verse:

Int'any of whose falls, if th'wandring Barque doth light,
*Drayton*, The Poly-Olbion, R. S. S. p. 340.

Women, she went away before sh'was one.
*Donne*, Funeral Elegy, 1633, p. 254. (*S. Walker.*)

He durst not be so bold, unless h'were innocent.
*Cartwright*, Royal Slave, v, 3. (*S. Walker.*)

Make it not strange. I know, yo' were one, could keepe
*Ben Jonson*, i, p. 607.

I nill consent that he should reigne with me.
*Gascoigne*, Ed. Hazlitt, Vol. i, p. 288.

By which th'were measur'd out for the last purchase.
*Ben Jonson*, Asse, p. 121.

Save that I not his name, and though I could it tell,
*Gascoigne*, Ed. Hazlitt, Vol. i, p. 89.

Her other leg was lame, that she no'te walke,
*Spenser*, F. Q. ii, 4, 35.
But heaven it nolde that there they should them teinte:
*Gascoigne*, Ed. Hazlitt, Vol. i, p. 333.
And to the ground her threw: yet n'ould she stent
*Spenser*, F. Q. ii, 4, 108.
Shall serve th'whole citie, with preservative,
*Ben Jonson*, i, p. 620.
This Gnats small Poeme, that th'whole history
*Spenser*, Virgils Gnat, 5.
T' whose word we must not dare abate or adde,
*J. Taylor*, A Pedlar and a Rom. Priest, R. S. S. p. 19.
T'what part o'th' skie I would incline
*Drayton*, The Muses Elizium, R. S. S. p. 15.
T' whom cruell hate he bare, and ioyning with their Force,
*Drayton*, The Poly-Olbion, R. S. S. p. 367.
T' whom Satan turning boldly, thus. Ye powers
*Milton*, P. L. i, 967. (Ed. 1667.)
Yes, and as true a wine, as th'wines of France,
*Ben Jonson*, Asse, p. 113.
Rampires and Walls, t'withstand invasive forces,
*J. Taylor*, F. 1630, R. S. S. p. 182.
Th' yeare fifteene hundred fourty wanting twaine)
*J. Taylor*, The Old, etc. Man, R. S. S. p. 28.
and ayre, with Rivers t'yeeld
*Drayton*, Poemes Lyr. & Past. R. S. S. p. 8.
Do' you thinke, that I dare move him?
*Dap.* If you please, sir,
*Ben Jonson*, i, p. 613.
To please my Lord and Lady what d'ee Call,
*J. Taylor*, F. 1630. R. S. S. p. 176.
Will aske you what d'e lacke? come neer I pray.
*J. Taylor*, F. 1630, R. S. S. p. 405.
To aske you, What d'e lack? he will be bold.
*J. Taylor*, F. 1630, R. S. S. p. 405.
As how d'yee, or, God save yee, for a greeting.
*G. Wither*, Juvenilia, R. S. S. p. 224.
And Mary's Armie's all for whatl'yee give her.
*J. Taylor*, F. 1630, R. S. S. p. 403.
With pray yee eate, I drink t'yee, nay be merry,
*G. Wither*, Juvenilia, R. S. S. p. 227.
Have t'ye good looke, tell them that gave,
*Willoby*, His Avisa, R. S. S. p. 57.

## 6. Synalephe before the consonants *b, k, l, m, n, r* or *t*.

Examples from Shakespeare:

Between Lord Perigort and th' beauteous heir
*L. L. L.* ii, 1, 41.
The king to' attach Lord Montacute; and th' bodies
*H* 8. i, 1, 217.
Hear you the news abroad?
*First Cit.* Ay, that th'king's dead.
*R* 3. ii, 3, 3.

Will you take eggs for mon'?
*Mam.* No, m'lord, I'll fight.
*W. T.* i, 2, 161 & 162 (one line).
That is the madman: th'lover, all as frantic,
*M. N. D.* v, 1, 10.
I can't, twixt th'heav' and th'main, descry a sail.
*O.* ii, 1, 3 & 4 (one line).
And I did yield to' him: but th'next morn betimes,
*M. for M.* v, 1, 101.
But what th'repining enemy commends,
*T. & C.* i, 3, 243.

## Examples from other writers in verse:

what is in her t'be worthily admired
*Drayton*, Poemes Lyr. & Past. R. S. S. p. 65.
Th'blacke Crosse of Scotland (men did omenous deeme)
*Drayton*, The Barrons Warres, vi, 7, 7.
Th' King took not Paris, Paris took the King.
*Sylvester*, F. 1621, p. 614.
Our Noble George, with th'later 'gan to play;
The Noble Monk, etc. (Pamphlet of 1660.)
Smiles to behold th'lascivious wod-nymph wo hir.
*Drayton*, The Barrons Warres, vi, 19, 8.
Not t'live as ill, but dye as well as he.
*J. Taylor*, F. 1630, R. S. S. p. 33.
Thrusting himselfe twixt th'living and the dead,
*Drayton*. Moses etc. R. S. S. p. 186.
And th'longest night that is, will have an end.
*G. Wither*, Juvenilia, R. S. S. p. 175.
Th'lord Dacres, and Lord Wels, both wise and warlike wights,
*Drayton*, The Poly-Olbion, R. S. S. p. 380.
Th'moralitie of which, is that his knowledge drew
*Drayton*, The Poly-Olbion, R. S. S. p. 357.
Whose force th'more weakened further that he goes,
*Drayton*, The Barrons Warres, iv, 31, 5.
Th'most sencelesse thing, and terrifie the dead;
*Drayton*, The Barrons Warres, ii, 66, 6.
In speech to faile, as t'name a taile.
*Ben Jonson*, Tub, p. 85.
Large Lincolne, Rutland Rich, and th'Norths Eye Nottingham.
*Drayton*, The Poly-Olbion, R. S. S. p. 449.
Their manners were as beastly base | As th'rags that so disguisd them;
*Drayton*, The Muses Elizium, R. S. S. p. 46.
Of these, th'rebellious flesh (to winne them heaven) that starv'd.
*Drayton*, The Poly-Olbion, R. S. S. p. 418.
But tis too late thy head-strong course t'recall,
*Drayton*, The Barrons Warres, iv, 48, 1.
From Pagans power t'regaine the holy lands.
*Drayton*, The Legend of Robert etc. R. S. S. p. 429.
So much t'release the homage as suffic'd,
*Drayton*, The Barrons Warres, vi, 7, 1.
T'repine at Loraine, Burbon, Alansoon;
*Drayton*, Heroic. Epistles, R. S. S. p. 253.
For his owne honour!
*Eve.* I, and th'reputation
*Ben Jonson*, Asse, p. 134.

Should freely take th'revenewes of the dead.
*Drayton*, The Barrons Warres, iv, 28, 8.
Saint Walburg heere extract from th'royall English Line,
*Drayton*, The Poly-Olbion, R. S. S. p. 435.
Handles in order th'ten Prædicaments;
*G. Wither*, Juvenilia, R. S. S. p. 31.

## 7. Inverted synalephe.

By inverted synalephe we understand the synalephic process by which not the last vowel-sound of the first word, but the first vowel-sound of the second word, is dropped in the act of contracting the two words into one, as *e. g.* in *I'm* and *thou'rt*.

We have already shown by an example that by the side of *thou'rt* we also find *th'art*, and it is highly probable that in cases of this nature it is not accident or the *bon plaisir* of the writer or printer, but the stronger stress of either the first or the second word of the combination, that decides which kind of synalephe is to be applied. In other words, we think that, for example, *y'are* was used, if the context required a stronger stress on *are* than on *you*, and *you're* if the converse was the case. But it can hardly be expected that we should be able to prove this in theory very probable hypothesis with the material furnished by the productions of the old presses. The journeymen printers had too much to say to the matter for that.

One of the best known and most frequent cases of inverted synalephe, is the coalescence of personal pronouns with conjugational forms of the verbs *to be*, *to have* and *will*. We shall give only one reference in each case; if any case does not occur in print in Shakespeare, we shall mention this circumstance, and if possible cite an example taken from another writer in verse:

*I've* Ham. iv, 7, 84; *thou'st* Cym. ii, 4, 146; *you've* J. C. ii, 1, 237; *they've* Cor. i, 2, 30.

So far as we know, we have nowhere met in print the two combinations *he'th* and *we've*. It will therefore be the safer plan to postulate *h'(h)as* in Cym. v, 5, 90 and *w'(h)ave* in Cym. iii, 5, 35, since of both these synalephes we have already cited examples.

*thou'dst* Gent. v, 4, 50.

We have *not* found in print: *I'd* H 8. v, 3, 135 (twice); *he'd* M. for M. iv, 4, 35; *we'd* II H 6. ii, 1, 46; *you'd* W. T. i, 2, 213.

There can be doubt only of the occurrence of *we'd* and *you'd*, since "*hee'd*" is found in prose in Ben Jonson, i, p. 88. It seems safer therefore to read *w'had* and *y'had*.

In I H 4. iii, 1, 60:

> If thou've pow'r t'raise him, bring him hi'r, and I'll
> Be sworn I've pow'r to shame him hence. O, while
> You live, tell truth, and shame the de'l!
> *Mort.* Come, come,
> No more of this unprofitable chat.

we would certainly not be thought to exclude the possibility of *th'(h)ave*.

*I'm* Errors v, 1, 119; *thou'rt* M. for M. iii, 1, 25; *he's* R. & J. iii, 2, 37; *you're* M. for M. i, 1, 12; *they're* Gent. v, 4, 44.

As regards *we're*, we have not come across it in print up to now, and in Cym. iii, 3, 40, for instance, it will be safer to read *w'are*.

*thou'rt* Tp. i, 2, 366 for *thou wert*; *you're* Cym. iii, 2, 79 for *you were*.

We have *not* met in print *I's* for *I was* in J. C. iv, 3, 254, which we are pretty well compelled to postulate also by other passages in Shakespeare and in other poets. As regards the rest of these coalitions with the past tense of *to be*, the ordinary synalephe is at all events much more probable; *y'were* also is certainly of much more frequent occurrence than *you're*. Sidney Walker cites another example of *thou (we)rt* from *Cartwright*'s Ordinary, v, 4:

> I would *thou'rt* in thy grave then; 't were the better.

In Cym. iii, 6, 19, too, *I're* for *I were* is very probable.

*I'll* R 2. iii, 2, 207; *thou'lt* Lear ii, 4, 138; *he'll* John iii, 4, 86; *we'll* Tp. i, 2, 308; *you'll* As v, 4, 11; *they'll* R 2. iii, 4, 27.

*I'ld* W. T. iv, 4, 137; *thou'ldst* Mac. i, 5, 23; *he'ld* Cym. iii, 2, 29; *you'ld* W. T. ii, 1, 18.

Though we think it superfluous to cite examples in this case, we may just observe that *she* and *who* are exactly on a par with *he*, as regards their coalitions with the verbs *to have*, *to be*, and *will*.

The following quotations present greater interest:

That'll be the easier practice, unto some,
*Ben Jonson*, i, p. 719.
Since thou hast mov'd me.
*Dol.* (O, this'll ore-throw all.)
*Ben Jonson*, i, p. 608.
Your lustre too'll enflame, at any distance,
*Ben Jonson*, i, p. 35.
*Sub.* Why, you must entertaine him.
*Fac.* What'll you doe
*Ben Jonson*, i, p. 653.
What'll be the issue of this conference!
*Ben Jonson*, Asse, p. 104.
What'll you doe? you ha' done too much already
*Ben Jonson*, Lady, p. 43.

These quotations clearly prove that in them the *t* of *that* and *what*, and the *s* of *this* were dropped in pronunciation.

*They must* Mac. i, 6, 9 (see page 16), and *we must* Gent. v, 3, 1 & 2 (one line) are both of them undoubtedly to be pronounced as one syllable, and yet these words do not form monosyllabic combinations. We have here to do with highly characteristic editorial alterations of Shakespeare's text, for the author himself used here *theyse* and *wese*, the contracted forms of *they shall* and *we shall*, which we shall treat of by and by. As in so many cases, the editors fought shy of these shortened forms, and as the meaning was the same, in the majority of cases at least, it was indifferent to them whether they inserted *shall* or *must*. In Mac. i, 6, 9, however, the Folio use of *must* makes nonsense of the line; and the Globe edition, following Rowe, has vainly tried to set it right by the reading *most*, which makes bad worse. Such wrong expansions of contractions furnish the most positive evidence that the editors tampered with the original text.

We subjoin two more instances in which the first Editors have taken the same liberty with the text; in the quotation from T. A. even with the insertion of *of* at the same time, evidently for the purpose of saving the metre according to their lights.

For Ise talk murders, rapes, and massacres,
*T. A.* v, 1, 63.
O Gertrude, come away! The sun no sooner
Shall th' mountains touch, but we will ship him hence:
And this vile deed wese, wi' all our maj'sty' and skill,
Both count'nance and excuse. Ho, Guildenstern!
*Ham.* iv, 1, 28—32.

In the second place inverted synalephe occurs also in a few other collocations:

By'r Lady *R* 3. ii, 3, 4.
Or stands to be'n Commission o'the blade?
*Ben Jonson*, ii, Underwood, p. 180.
I'admitt a small to shunn a great offence.
*Th. Bastard*, Chrestoleros, vii, 7, 3. R. S. S.

And, to take another example, it is pretty certain that the coalition of *to* and *them* was not always pronounced *t'em*, but often had the sound of *to'm*.

In the third place we find instances of inverted synalephe in certain collocations of words, in which the first word ends in a consonant that may be dropped or pronounced at the speaker's option, such as, for instance, the words *tha(t)*, *thi(s)*, (*wha(t)* (see p. 147), and *fro(m)*, *gi(ve)*, *ha(ve)*, *le(t)*, *wi(th)*, etc.

When shall we' hear fro'(hi)m?
*Pis.* Be' assur'd, ma'm, wi'(hi)s next vantage.
*Cym.* i, 3, 23 & 24 (one line).
*Oth.* Prithee, no more: le'(hi)m come when he will; I'll Deny thee nothing.
*Des.* Why, this not a boon;
*O.* iii, 3, 75 & 76.
Come bring her way.
*First Out.* Where is the gent'man that Was wi'(he)r?
*Sec. Out.* Be'ng nimblefoot, he hath outrun us,
*Gent.* v, 3, 5—7.
Wi'(the)m they think on? Things without all remédy
*Mac.* iii, 2, 11.

We must confess that cases of this class of synalephe being exhibited in print are exceedingly rare; and this for the simple reason that the omission in print of a final consonant, that is dropped in pronunciation, is already comparatively rare.

Whilst he liv'd, I'd gi'm this blessing,
*R. Fleckno*, The Diarium, etc. 1656, p. 41.
*Mam.* How much?
*Sub.* Give him nine pound: you may gi'him ten.
*Ben Jonson*, i, p. 625.
If he denie, ha'him beaten to't, as he is
*Ben Jonson*, i, p. 618.

## 8. Other coalitions.

We shall now have to treat of certain other coalitions which entirely differ in character from the synalephic ones.

We may in general describe them as coalescences of monosyllabic words that come into very frequent contact with each other, and are very closely connected in the context, such as, for instance, prepositions and the article *the*, auxiliary verbs and the word *not*, etc.

*a.* The second word is *the*.

The article *the* grows together with a preceding preposition, and loses its vowel-sound. (Apocope of *-e*!)

Such prepositions as do not, like *by* and *to*, end in a vowel, lose their final consonant, or rather, their final consonant might be dropped at the speaker's option also in other cases.

The only other word besides prepositions, with which *the* coalesces in the same manner, would seem to be the word *all*. It would seem, at least, that we must infer this from the Folio text of Gent. v, 4, 112:

> Fils him with faults: makes him run through all th'sins;

Pronounce *a(ll)th*; for the dropping of the *l* we refer the reader to Ben Jonson's printed form *a'most* for *almost* (p. 77).

Since the coalitions we are now discussing are pretty generally known, and in numerous cases are shown in print in the old editions, we need not give more than one example of each coalition, while in giving instances from other writers in verse we shall confine ourselves to such as contain the prepositions *at*, *for*, and *from*, because coalitions with these prepositions would seem to have been little if at all noticed up to now. In the case of *at-the* we witness a struggle for life going on between the *t* and the *th*, and ending in the total extinction of the weaker consonant, thus illustrating the rise of such phrases as *at first*, *at best*, *at length*, *at least*.

Examples from Shakespeare:

> Remove you hence: I knew you' a(t)th' first, you were
> A moveable.
> *Pet.* Why, what's a moveable?
> *Shrew* ii, 1, 197 & 198.
>
> Byth' luck'est stars in heav': and would your honour
> *A. W.* i, 3, 252.

The ministers forth' purpose hurried thence
*Tp.* i, 2, 131.
Fro(m)th' spongy south to this part of the west,
*Cym.* iv, 2. 349.
Look, what you do, you do it still i'th' dark.
*L. L. L.* v, 2, 24.
Fall intoth' compass of a prænunire,
*H* 8. iii, 2, 340.
How we may soften at the sight o'th' child:
*W. T.* ii, 2, 40.
But once before I spoke toth' purpose: when?
*W. T.* i, 2, 100.
The marigold, that goes to bed wi'th' sun
*W. T.* iv, 4, 105.

Examples from other writers in verse:

To make gold there (for th'state) never come out:
*Ben Jonson*, i, p. 664.[1]
Fro'the penny to the twelve pence, being the Hieroglyphick,
(Froth' pen' toth' & be'ng) *Ben Jonson*, Lady, p. 27.
The gentleman, you met at th' port, to day,
*Ben Jonson*, i, p. 513.
Made more a'th flesh, then e'r the broth was worth:
*J. Taylor*, F. 1630, R. S. S. p. 173.
And for a signe, or wonder, hang'd at' dore,
*J. Taylor*, F. 1630, R. S. S. p. 132.

Sometimes *th* is dropped in other combinations than *a'th, e. g.* in *to th'* in the following line:

But bids the Hostler bring his horse to dore:
*G. Wither*, Juvenilia, R. S. S. p. 238.

There is nothing strange in this: it is a mere case of dropping the final consonant, just as in *wi* for *with*.

### *b.* The second word is *my*.

Like *the, my* attaches itself to a preposition, and loses its vowel-sound. (Apocope of *-y*!). This coalition we have found with the preposition *by* only.

Examples from Shakespeare:

These fifteen years! bym' fay, a goodly nap.
*Shrew* Ind. 2, 83.
Only for wantonness. Bym' christendom,
*John* iv, 1, 16.
Is our best ha'ng.
*Anne.* Bym' troth and maidenhead,
*H* 8. ii, 3, 23.
Swear bym' sword.
*Ghost.* Swear.

*Ham.* Hic et ubique? then
We'll shift our ground. Come hither, gentlemen,
*Ham.* i, 5, 154—157.
Swear bym' sword.
*Ghost.* Swear.
*Ham.* Well said, old mole! canst work
I'th' earth so fast? a worthy pioner!
Once more remove, good friends.
*Hor.* O day and night,
But this is wondrous strange!
*Ham.* And therefore as
A stranger give it welcome. There more things
In heav' and earth, Horatio, than are
Dreamt of in your philosophy. But come;
*Ham.* i, 5, 160—168.

Example from Ben Jonson:

By m'faith you are cunning i' the Chronicle, Sir.
(y'are & Chronic) *Ben Jonson*, Asse, p. 120.

### *c.* The second word is *me*.

The pronoun *me* is exactly on a par with the article *the* as regards the dropping of its vowel sound, but it enters into combinations mainly with verbs; perhaps also with prepositions, as, for example in *tom'* for *to me*. Of course, as in other cases we have treated, dropped preceding consonants do not prevent the coalition.

Examples from Shakespeare:

*Tit.* Patience, Prince Saturnine.
*Sat.* Romans, dom' right:
*T. A.* i, 1, 203.
A marble monument!
*Ang.* I did but smile
Till now: now, good m'lord, gi'm' the scope of justice:
*M. for M.* v, 1, 233 & 234.
I know not what to say: but gi'm' your hands;
*Shrew* ii, 1, 320.
Thou villain Capul, — hold me not, le'm go.
*R. & J.* i, 1, 86.
Le'm' stay at thine apperil, Timon: I
*Tim.* i, 2, 32.
Le'm' see, le'm' see; is not the leaf turn'd down
*J. C.* iv, 3, 273.
Le'm' not think on't. — Frailty, thy name is woman! —
*Ham.* i, 2, 146.

Example from Ben Jonson, i, p. 612:

Come, let's be gone.
*Sub.* Pray you, le'me speake with you.

*d.* The second word is *thee.*

It is very probable that *thee* was treated in the same way as *me.* There is no doubt that the phrase *pray thee* or *prithee* occurs as a monosyllable, but since *thee* and *you* are often quite dropped after *pray,* it is of course impossible to decide with certainty whether we ought to read *pray* or *prayth'* (*prith*). So much is sure at all events that *prayth'* is the transition-stage, of which again the final consonant is dropped as a further development. The spelling of *pray* with *i* may be called a corruption by those who affect this term, but it is a "corruption" which represents the colourless vowel-sound in the word far better than the spelling *pray* can claim to do. Thus in Ben Jonson we find, for example, also: "I pre' thee" (i, p. 288), and, "Come: pra' surrender the gentleman his sword," (i, p. 302.)

*e.* The second word is *you,* or *your.*

*Your* as the second word in combinations of this class, would seem not to occur in Shakespeare, though it does occur in Ben Jonson. *You* (*yee*!) is treated in the same way as the words that we have already discussed. We here meet with the peculiar circumstance that the consonant *y* attaches itself to a preceding vowel, or perhaps forms a diphthong with it. In *prayy'*, of course, the final consonant is apt to be very soon dropped, and this is probably also the case in other combinations.

Examples from Shakespeare:

Kno(w)y' Don Antonio, your countryman?
*Gent.* ii, 4, 54.

Plain 'ceive, I lo(ve)y'.
*Isab.* My brother did love Juliet,
*M. for M.* ii, 4, 141 & 142 (one line).

Appear unkinglike.
*Luc.* So, sir: I desire o(f)y'
*Cym.* iii, 5, 7.

Yet bury' him as a prince.
*Gui.* Prayy', fetch him hither.
*Cym.* iv, 2, 251.

That might relie(ve)y'!
*K. John.* The salt in them is hot.
*John* v, 7, 45.

Wi(ll)y' go with me? We'll mend our dinner here?
*Errors* iv, 3, 60.
Lord Mort'mer, and cos Glendow'r, wi(ll)y' sit down?
1 *H* 4. iii, 1, 3 & 4 (one line).
*Glou.* True, uncle.
*Car.* Are ye' advis'd? th'east side o'th' grove?
*Glou.* Card'nal, I'm wi(th)y'.
*King.* Why, how now, uncle Gloucester!
*Glou.* Talking of hawking; nothing else, m'lord. — Now
By God's mo'r, priest, I'll shave your crown for this,
Or all my fence shall fail.
*Car.* Medice, te' ipsum —
II *H* 6. ii, 1, 47—53.

Examples from Ben Jonson:

No: 'twas within the walls.
*Sub.* Was't so? Cry'you mercy:
*Ben Jonson*, i, p. 665.
I ga'you in charge. And pray 'hem, they will enter.
*Ben Jonson*, i, p. 719.
All's one, but shorter! I can gi'you his Character.
(charact) *Ben Jonson*, Lady, p. 11.
To' another thought, anone. Ha'you giv'n the porter
*Ben Jonson*, i, p. 725.
I'll thrust a pinne i'your buttocks else.
*Fac.* O, no sir.
*Ben Jonson*, i, p. 657.
I'your selfe, all treasure lost of th'age before.
*Ben Jonson*, i, p. 802.
Yo'were borne with a caule o'your head.
*Dap.* Who saies so?
*Fac.* Come.
(wi' a) *Ben Jonson*, i, p. 613.
Pray ye', sir —
*Fac.* Upon no termes, but an assumpsit.
*Ben Jonson*, i, p. 612.
Should be so gracious wi'you; but how it comes,
*Ben Jonson*, Newes, p. 51.

We readily admit that the way in which the matter is here expressed in print, leaves a good deal to be desired on the score of clearness. Still, the apostrophe in "Pray ye'" is thoroughly consistent. But the other apostrophes are also consistent after a fashion, for in the other examples the apostrophe is used by Ben Jonson to symbolise to the eye the coalescence of the two words; this is proved by the mode of printing "Cry' you", for that the apostrophe should here denote the dropping of the vowel *y* of the word *cry*, is of course altogether impossible.

The exact meaning of the apostrophe in each individual case, representing as it does so many different phonetic

processes, and unfortunately often made use of with as little consistency as the letters of which the words are made up, can in the above examples, and, indeed, in a great many other cases, only be inferred from a comparison with analogical instances, and of course above all from the metrical structure of the line in which the apostrophe occurs.

The following line from Ben Jonson's Tub, p. 72 bis:

Can you tell, what 'parrel any of them wore?

proves that *can* and *you* may contract the same kind of alliance, and consequently it also proves that the final consonant of *can* might be dropped in pronunciation in case of need at the discretion of the writer. The consonants are the first to disappear, or, as Ben phrased it, are "going before".

*f.* The second word is *shall*, or *shalt*.

*Shall*, too, coalesces with personal pronouns again in exactly the same way. We can now trace the process in detail. The final consonant(s) of *shall* was (were) dropped, they are "going before" (see p. 77). Now, if *sha* enters into combination with *I*, we get *Ish* through apocope of the final vowel, the coalition thus formed occurring in print with the spellings *Ish*, *Ice*, *Ise* and *I'se*.

We have before cited (p. 147) four Shakespearian examples, in which we must read *Ise*, *wese* and *theyse*, meaning respectively *I shall*, *we shall* and *they shall*. To these we now add the following, requesting the reader to take note that in the first and the second we find *thou'se* and *ice* actually thus printed in the Folio, while in the third example the old editor has done away with what he probably considered a vulgarism in print.

I have remember'd me, thouse hear our counsel.
*R. & J.* i, 3, 9.
..... or Ise try whether your costard....
*Lear* iv, 6, 246.
If that be true, Ise see my boy again;
*John* III, 4, 78.

Examples from other poets:

Stand to it, thou dasterd, for thine ears; ise teach the sluttish toy.
*J. Still*, G. G. Needle, D. O. E. P. E. H. iii, p. 218.
Aske whatso-else I have to give, thous maunde it for a kis.
*W. Warner*, Albions Engl. 1592, p. 131.
Wese have our nec'le, else dame Chat comes ne'er within heaven-gate.
*J. Still*, G. G. Needle, D. O. E. P. E. H. iii, p. 219.

### *g.* The second word is *not.*

*Not* clings to a preceding verb or pronoun, ending in a vowel, or made to end in a vowel by apocopation, and then loses its own vowel-sound by syncopation.

Examples from Shakespeare:

I can't name the disease; and it is caught
*W. T.* i, 2, 386.
But never taint my love. I can't say 'whore':
*O.* iv, 2, 161.
Unto that element: but long 't cou(ld)n't be
*Ham.* iv, 7, 181.
For goodness dar(e)n't check thee: wear thou thy wrongs:
*Mac.* iv, 3, 33.
Di(d)n't th' heavenly rhetóric of thine eye,
*L. L. L.* iv, 3, 60.
Dearly, my del'cate Ariel. Don't approach
*Tp.* iv, 1, 49.
Would make them capable. Don't look upon me,
*Ham.* iii, 4, 127.
But don't speak to me. Lead me to my chamber.
*A. & C.* ii, 5, 119.
*Duke.* Hath hen't a son?
*Val.* Ay, my good lord; a son
That well deserves the honour and regard
Of such a fa'r.
*Duke.* You know him well?
*Val.* I know
Him as myself; for from our infancy
*Gent.* ii, 2, 58—62.
Sha(ll)n't be wink'd at, how shall we stretch our eye
*H* 5. ii, 2, 55.
And sight-outrunning wer(e)n't; the fire and cracks
*Tp.* i, 2, 203.

Examples of this coalition expressed in print are rare in Shakespeare's time. Still, we have met three, all of them fortunately quite unmistakable and decisive:

That many of themselves ar'not onely poore,
*G. Wither*, Juvenilia, R. S. S. p. 341.
To popery, 't is true hee cann't approve
*J. Taylor*, The Irish Footman's Poetry, R. S. S. p. 8.
You sha'not avoyd it. But you must harken, then.
('void ít) *Ben Jonson*, Asse, p. 112.

In Richard Fleckno's Diarium, which to be sure is of somewhat later date (1656), we find in print the five coalitions following: *ben't, can't, don't, mayn't* and *shan't.*

*h.* The first word is *of*, or *in.*

The prepositions *of* and *in* coalesce with a following word beginning with a vowel, and lose their own vowel-sound by aphæresis.

Examples from Shakespeare:

For my author'ty bears 'f a credent bulk,
*M. for M.* iv, 4, 29.
Here is a wonder, if you talk 'f a wonder.
*Shrew* v, 2, 106.
Are then in council and the state 'f a man,
*J. C.* ii, 1, 67.
Be to the prejudice 'f her present state,
*H* 8. ii, 4, 154.
'F her o'ereat faith, are bound to Diomed.
*T. & C.* v, 2, 160.
In peace what each 'f(th)em by th' o'r lose, that they
Combine not there.
*Cor.* Tush, tush!
*Men.* A good demand.
*Cor.* iii, 2, 44 & 45.
A madness, 'f which her life's in danger. Heavens,
*Cym.* iv, 3, 3.
Past speaking of 'n a king! Thou hast one daughter,
*Lear* iv, 6, 209.
Tie up the libertine 'n a field of feasts,
*A. & C.* ii, 1, 23.
*Ant.* When did she send thee?
*Dio.* Now, m'lord.
*Ant.* Where's she?
*Dio.* Lock'd
'N her monument. She had a proph'sy'ng fear
*A. & C.* iv, 14, 119 & 120.

The coalescence here treated, with *of* as the first word, we have once found expressed in print, and that, too, with all the clearness that could possibly be desired:

By those are made 'of' adultrate, and false wood?
*Ben Jonson*, Asse, p. 145.

In spite of what we have before said on the subject, it may not be superfluous just to add, that the first apostrophe in this line means: "Do not pronounce the *o*," while the second implies: "Cause the *f* to run together with the following word *adulterate.*"

Of combinations of this class, with *in* as the first word, we have in print come across one instance too, but unfortunately not expressed with unmistakable clearness:

> Or leave my teeth in'him, were they cuckolds bane,
> *Ben Jonson*, Asse, p. 125.

We have besides cited "*be'n*" higher up (p. 148), and in conclusion quote:

> Or'n France, or Italy.
> *Mrs. Fi.* You ha' strange phantasies!
> (orn & phant'sies) *Ben Jonson*, Asse, p. 119.

which quotations prove that the word *in*, in its coalitions with other words, forms the transition to the group to which we have now come.

### *i.* Coalitions entered into by *as, his, is, us,* and *it.*

These little words lose their vowel-sound, and then get stuck on to all sorts of other words, no matter what are the contiguous vowels or consonants of the words with which they combine. There is no limit, so to say, to this facility of combination, excepting the impossibility of pronouncing the coalition thus born, and even this seems hardly to be recognised as a limit in the following line from *Drayton*, The Barrons Warres iii, 40, 7:

> That t'seemde when heaven his modell first began,

But we must add that it only *seems* so. As we have observed before, the pronunciation of the *t* in *what, that* etc. is quite optional on the speaker's part. The required pronunciation in this case is accordingly "*tha't seemd*"; and if one should prefer it, one is also quite welcome to drop the *d* of *seemd* in reading out the line in question. Elizabethan speakers hardly troubled about such trifles as the pronunciation of final consonants.

And the explanation of the monosyllabic combination *this's*, which is so often met with in Elizabethan print, is quite as simple. The *s* of *this* was dropped, was not *de rigueur* at least, as, indeed, we have already inferred from the coalescence of *this* and *will*, exemplified higher up.

These and the like coalitions are considerably older than the age of Shakespeare. In exact accordance with the Shakespearian instances we have cited, we find that in Middle English metre *this* very often represents *this is*, for which see Vol. i, p. 522 of Prof. Skeat's *Chaucer*, and B. Ten Brink, *Chaucers Sprache*, § 271, and cf. the following lines from Chaucer's Canterbury Tales, where we must read *this is* in one syllable:

> We moste endure it: this is the short and pleyn.
> *Canterbury Tales*, A, 1091 (Skeat's Ed.)
> And seyde, 'This is a short conclusioun:
> *Ibid.* A, 1743.

The contraction is in some cases shown in the MSS. *e. g.*

> But this his tale, which that ye may here.
> *Ibid.* E, 56.
> But thilke god, that made wind to blowe,
> As kepe my lord! this my conclusioun;
> *Ibid.* F, 888 & 889.

In the last two examples the above is the reading of the Ellesmere and Hengwrt MSS., which according to Prof. Skeat represent the earliest type; inferior and later MSS. read *this is the tale, this is tale* instead of *this his tale* in E, 56, and *this is* instead of *this* in F, 888 & 889.

Of all the other words mentioned *(u)s* appears to be the only one that clings to preceding words only; all the others contract temporary alliances right and left, as occasion may serve; *(i)t* especially is very apt to merge its individuality into that of any word that happens to be at hand.

The matter is so generally known, and is so frequently found expressed in print, that we may hold ourselves fully dispensed from citing examples. Only the word *as* rarely occurs in shortened form in print, so that we we shall cite one example:

> The blast of Envy flies as lowe's the ground.
> *G. Wither*, Juvenilia, R. S. S. p. 75.

We see, then, that the four words *as, his, is,* and *us* may be represented by *'s*. For aught we know, there is only one instance of *'s* representing *this* or *these*, viz. *within's* in Ham. iii, 2, 135. (Q. & F.)

### *j. There are* and *where are.*

We have seen that *this* may sometimes represent *this is*, and *that*, *that it*, so that in both cases the second word is actually absorbed by the first. In the same way, we are forced to the conclusion that *than* in R. & J. ii, 2, 72 stands for *tha(n)* (*i*)*n*. Another case of absorption to which we must in conclusion refer, is the use of *there* to represent *there are*, and of *where* for *where are*, of which we shall afterwards adduce a couple of instances from Shakespeare. We have already cited one example on p. 151; a discussion of the others we must reserve for Part II, since it would take up too much room here. It is not a little curious that the coalitions last mentioned, which have been in use for the last three centuries at least, have only lately been observed to occur in the spoken English of our day. Miss Soames says:

> Now I must confess that I think Dr. Sweet's pronunciation belongs to the indistinct class, though it is surprising how many of his indistinct pronunciations which astonish one when first seen in print, are subsequently recognized as in general use. For instance *there a* for *there are a* seemed to me a misprint at first, but in reality it is the prevailing form, though the *e* is a little prolonged as an apology for not doubling it. [1]

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[1] Cited from *Johan Storm*, Englische Philologie, 2te Auflage, 1892. pp. 415 & 416.

# CHAPTER VIII.

## DROPPING OF AN ENTIRE WORD.

It is generally known that certain words such as, for example, *thou*, *that*, etc. were often omitted by Elizabethan writers, and, in the case of some of them at least, also by writers of our time.

Speaking generally, this fact has only a remote bearing on prosody, but its great significance in matters of textual criticism may be our justification for here discussing a few cases.

In the phrase "(*what*, *no*, etc.) *manner of*", followed by a substantive, *of* is frequently omitted. This is well-known, so that we cite one example only outside Shakespeare:

> To read, what manner musicke that mote bee:
> *Spenser*, F. Q. ii, 12, 632.

In the Folio of Shakespeare's works we find *of* dropped in this phrase in print once, whereas the editor of the Quarto has interpolated *of*:

> And to give notice, that no manner person
> At an' time have recourse unto the princes.
> *R* 3. iii, 5, 108—109.

And one of the editors of the Folio has interpolated *of* in

> What manner of man are you? My lord, I look'd
> *H* 8. v, 1, 117.

The explanation of the dropping of such a word has nothing to do with prosody, nay, the omission of the preposition *of* in this case cannot even be called a poetical

license: it might with greater justice be described as a license in prose, if one likes, for Elizabethan speakers took the liberty of expressing themselves like this, and there an end.

For the matter of that, the word *of* used to be omitted also in other cases, *e. g.*

> Commend me to my brother, Edmund York.
> *R* 2. i, 2, 62;

from which line we may justly conclude that *of* has been wrongly inserted in R 2. v, 5, 102; II H 6. ii, 2, 12; 16; 33; etc.

And we need hardly doubt that readers will side with us in looking upon the *of* in the following line

> Place barrels of pitch upon the fatal stake,
> I *H* 6. v, 4, 57,

as a mischievous, metre-spoiling interpolation, if we place before them the following quotations:

> .... [the vessel], having in her six barrels butter, eight barrels of beer, and two double barrels.
>
> *Surrey*, Letter iv, Ed. Nott, p. 173.

> And is it not a wonder, that these six deadly sinnes, should bee so uncharitable to the seventh? as to robbe it of all earthly reputation, when if a man doe consider them rightly, there is ne'r a barrell better herring [1], nor doth ....
>
> *J. Taylor*, F. 1630, R. S. S. p. 260.

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[1] This old phrase "there's ne'er a barrel better herring (among them)", is mentioned in Ray's *Proverbs* (1678), p. 227, under the form: "Never a barrell better herring", but without explanation of its meaning. Davies, *Supplementary Glossary*, i. v. herring, rightly says that the sense is: "there's not a rap to choose between them, they are much of a muchness, it's a case of six of one to half a dozen of the other." In the 17th and 18th centuries the phrase occurs under the form "never a barrel (the) better herring." The poet Gray wrote a satire on college management at Cambridge in his time, entitled: *A Satire upon Heads, or Never a Barrel the better Herring*, in which he attacked the heads of houses (see *Gosse*, Gray, in the series *English Men of Letters* p. 167). Davies quotes from *H. Walpole*, Letters, iv, 490 (1789): "Vive la reine Billingsgate! The Thalestris who has succeeded Louis XIV. A committee of those Amazons stopped the Duke of Orleans, who, to use their style, I believe is not a barrel the better herring"; and from Tom Jones, bk. x, ch. 5: Partridge .... not only bespattered the maid, but attempted to sully the lily-white character of Sophia herself. "Never a barrel the better herring", cries he. "*Noscitur a socio*, is a true saying. It must be confessed, indeed, that the lady in the fine garments is the civiller of the two: but I warrant neither of them are (*sic!*) a bit better than they should be." The phrase is now quite obsolete, we believe. "Never a" in it is only a strong negative, of course, as in "Never a word did he speak."

And not a barrell better Hering among you.
('mong) *Ben Jonson*, Tub, p. 75 bis.

Another very striking example of the omission of *of*, which in this case is replaced by an apostrophe, is furnished by the Folio text of W. T. iv, 4, 591:

She's as forward, of her Breeding, as
She is i'th' reare' our Birth.
*Cam.* I cannot say, 'tis pitty

The editors of the Folio have here only transferred two words from the first line to the second; so that we must read:

Sh'is ás fo'rd of her breeding, as she is
I'th' rear' our birth.
*Cam.* I cannot say 't is pitty.

The Globe Editors, however, print:

She is as forward of her breeding as
† She is i' the rear our birth.

In elucidation of which unfortunate bit of editing we quote from their "Preface":

..... whenever the original text has been corrupted in such a way as to affect the sense, no admissible emendation having been proposed, .... we have marked the passage with an obelus (†).

Perhaps the Globe (Cambridge) Editors would have been more successful in this case, if they had thought of such common expressions of our day as "on board the ship", "this side the river", etc.

That the article *the* was also often dropped in such phrases as Edward the First, we may learn from these lines of Thomas Churchyard:

And made an Earle, in Henry sevenths raigne:
The Worthines of Wales, R. S. S. p. 18.
King Edward fourth, for service truely done,
When Henry sixt, and he had mortall warre:
Ibid. p. 74.

Which proves that in

*Shal.* Under King Harry.
*Pist.* Harry the fourth? or fifth?
II *H* 4. v, 3, 120.

King Henry the Fifth, too famous to live long.
*I H* 6. i, 1, 6.
Who after Edward the Third's death reign'd as king,
*II H* 6. ii, 2, 20,

and in a number of other Shakespearian lines also the word *the* must have been interpolated. In these cases there was even a plausible reason for the printer to insert *the*, since writers were in the habit of expressing the ordinal numbers by figures without "the" in the manuscript, so that the printer was left to his own devices on this point. Examples of this fashion of giving the names of kings are frequent not only in manuscripts, but also in all kinds of old printed books.

We shall not multiply instances of this class of omissions in Elizabethan speech, but wish in conclusion to make a few remarks on the use of the apostrophe, which is sometimes found in print as a reminder to the reader that there is a word omitted at the place where it occurs.

Of this use of the apostrophe there are also a few instances in the old Shakespeare-texts. We have already cited one example on the preceding page. Here are three others from the Folio:

What 'foole is she, that knowes I am a Maid,
*Gent.* i, 2, 53.
Or a halfe-Moone, made with a Pen.)
2. *Lady*. Who taught' this?
*W. T.* ii, 1, 11.
'May be he has paid you more, which .....
*W. T.* iv, 4, 242,

and we would remind the reader of such forms as *'pray*, *'pox*, etc.

We subjoin the following examples of this class of apostrophe, which we have found in print in other writers.

The reader will observe that they are all of them from Ben Jonson, excepting only the first two:

' denotes the omission of *a* or *an*.

But 'few have done, what thou dost truly doe:
*N. Breton* in Taylor's F., R. S. S. p. 498.
'Twas 'error sure, what ever they inferre.
*J. Taylor*, F. 1630, R. S. S. p. 503.
And kept 'brave house.
*Cle.* At the Cock and Hen, in Highgate.
(a'th') *Ben Jonson*, Tub, p. 71.

## ' denotes the omission of *God* or *God's*.

*Deli.* You have a faire sute, brother, 'give you ioy on't.
*Ben Jonson*, i, p. 115.
*Daw.* 'Give you ioy, mistresse.
*Ben Jonson*, i, p. 561.
*Mat.* 'Save you, Sir. 'Save you, Captayne.
*Ben Jonson*, i, p. 15.

'Sbodie *Ben Jonson*, i, p. 287.
'Sdeath " " " 55.
'death " " " 167.
'Sfoot " " " 24.
'shart " " " 224.
'heart *Ben Jonson*, i, p. 40.
'Slid " " " 24.
'Slud " " " 104.
'Sprecious " " " 288.
etc.

## ' denotes the omission of *he*.

.... hee is able in discourse, to deliver you a modell of any princes court in the world: 'speakes the languages with that puritie of phrase, ...
*Ben Jonson*, i, p. 158.

## ' denotes the omission of *I*.

*Herm.* Thanke you, Madame, but 'will not sing.
*Ben Jonson*, i, p. 292.
*Hist.* 'Thanke you, Captaine:
*Ben Jonson*, i, p. 307.
*Hora.* 'Would the world knew, .....
*Ben Jonson*, i, p. 339.
'Pray thee forgive me: and speake out thy bus'nesse.
*Ben Jonson*, i, p. 479.
With the sunnes rising: 'Marvaile, he could sleepe!
*Ben Jonson*, i, p. 617.

## ' denotes the omission of *it* (*an it, may it*).

Let' be thy care, to make us knowne to him,
*Ben Jonson*, i, p. 257.
*Sci.* How cal you him you talk'd with?
*Sat.* 'Please your lordship,
*Ben Jonson*, i, p. 364.
Albee' the place were charmed,
*Ben Jonson*, i, p. 909.
Where e'r she favours! 'please her but to show
*Ben Jonson*, Newes, p. 53.

## ' denotes the omission of *it is*.

He's sent for too.
*Com.* To Councell? 'time yo' were there.
*Ben Jonson*, Lady, p. 11.

## ' denotes the omission of *the*.

Will streight be here to see her; 'top of our house,
('f our) *Ben Jonson*, Newes, p. 31.

' denotes the omission of *thou*.

'Shalt give his worship, a new damaske suite
*Ben Jonson*, i, p. 635.
Strict for my right. How now, Dol? Hast 'told her,
*Ben Jonson*, i, p. 664.

' denotes the omission of *we* (*we had*).

'Best raise the house upon him, to secure us;
*Ben Jonson*, Lady, p. 29.

' denotes the omission of *you*.

'Pray' mistris Epicoene, . . . . .
*Ben Jonson*, i, 542.
*Cle.* A riddle? pray' le' me see't?
*Ben Jonson*, i, 589.

We have found three or four lines in Ben Jonson from which we must perhaps infer that this learned author sometimes affixes or prefixes an apostrophe to a word for the purpose of warning the reader that the word in question must not be pronounced. The least doubtful of these lines is the following (dropping of *I*):

Out of that calx, I'ha' wonne the salt of Mercury.
(Mercur) *Ben Jonson*, i, p. 624.

But even here the thing is not perfectly clear.

From the oaths exemplified on the preceding page, one might be inclined to think that Ben Jonson or his printer were consistently conscientious in their way of employing the apostrophe. It is our painful duty to inform the reader that this is by no means the case, as will be seen from the examples now following, in which we have not in the least attempted exhaustiveness:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| S'body | *Ben Jonson*, | i, | p. | 114. | Slid | *Ben Jonson*, | i, p. 51. |
| 'ods body | „ | „ | „ | 139. | S'lood | „ | „ „ 228. |
| S'bloud | „ | „ | „ | 142. | S'lud | „ | „ „ 121. |
| Sbloud | „ | „ | „ | 89. | 'ds life | „ | „ „ 166. |
| S'death | „ | „ | „ | 609. | s'life | „ | „ „ 168. |
| Sdeath | „ | „ | „ | 88. | Slife | „ | „ „ 164. |
| S'foot | „ | „ | „ | 242. | S'light | „ | „ „ 33. |
| Sfoot | „ | „ | „ | 568. | O'ds precious | „ | „ „ 609. |
| S'heart | „ | „ | „ | 94. | S'pretious | „ | Barth. „ 10. |
| Gods s'lid | „ | „ | „ | 108. | Gods so' | „ | i, „ 55. |
| Gods'lid | „ | Barth. | „ | 37. | 'Ods so | „ | „ „ 151. |
| 'ods lid | „ | i, | „ | 127. | S'wounds | „ | „ „ 164. |
| S'lid | „ | „ | „ | 29. | etc. | | |

If we except two cases, we find that after all the inconsistencies are only the occasional insertion of the connective apostrophe to which we have referred higher up, and the occasional dropping of the apostrophe.

One of the inconsistencies may even be plausibly accounted for, *viz.* the use of an apostrophe after a capital letter instead of before it, in "O'ds". This is found in other instances too, *e. g.* in "S'ave" (*Ben Jonson*, i, p. 537), and may with some probability be set down as connected with the printer's notions of artistic workmanship.

At all events the inconsistencies discovered in the placing of the apostrophe by the old printers, are certainly not more glaring than those they were guilty of in their spelling in general. We shall give an example of their vagaries in this respect in the case of one word, without laying claim to having exhausted all the various spellings of it to be found in print.

*Gascoigne's* works (Ed. Hazlitt, a pretty close reprint — we believe — of the old Quartos) are printed with exceptional care, and in them we have found the word *beauty* with the following spellings:

beutie (i, p. 100); bewtie (i, p. 101); bewty (i, p. 105); beautie (i, p. 355); beauty (i, p. 355); Bewtye (ii, p. 258).

Besides, we find in *Shakespeare* (Ham. i, 3, 37. Q.) butie; in *Spenser* (R. S. S. vol. iii, p. 14) beawtie; in *Jasper Heywood* (Thiestes, R. S. S. p. 71) beawty; in *T. Nuce* (Octavia, R. S. S. p. 369) beautye; in *Th. Kendall* (Flowers of Epigrams, R. S. S. p. 168) Beuty; in *J. Lyly* (Euphues, 1580, R. A. p. 312) beuti; and in *Th. Wyatt* (Ed. Nott, Vol. ii, p. 25) beaulty.

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Having now come to the end of our discussion of the treatment of syllables in Shakespearian English, it is our first duty to state that we do not in the least doubt our having made mistakes and been guilty of oversights in the fulfilment of our task. We should, for instance, by no means be surprised, if certain words in some of the groups should be found to require transferment to other categories, and further research will undoubtedly reveal other weak points in our work.

If next we cast a retrospective glance on all the cases of syllabic loss we have reviewed at such length, we are apt to get the impression that nearly all vowel-sounds, no matter by what letters they may happen to be represented, may be dropped, if only they are unstressed. This, however, is the case only in appearance. In reality there is only one vowel-sound, that is dropped, viz. the indefinite vowel-sound, the sound heard in the second syllable of the word *fennel*. In such a combination as *th'eat*, for example, it is not the long *ey*-sound as ordinarily pronounced in the word *they*, that is dropped, but what fails to find utterance is the mere indefinite *e*-sound heard in our ordinary pronunciation of the article *the*, a fact that is illustrated by such a spelling as we find, for example, in the following line:

> And yet in all this misery the fynd not so much ease,
> *J. Studley*, Agamemnon, R. S. S. p. 307.

Now it is not a little remarkable that this is in perfect accordance with what Henry Sweet teaches us about modern colloquial pronunciation. In the word *fellow*, for instance, this authority on matters phonetic hears no *o*-sound, but merely the indefinite vowel-sound just mentioned. Other phoneticians are less radical than Sweet on this point, and as regards such unstressed or quarter-stressed vowel-sounds postulate various gradations of less indefinite sound, which they think it necessary to distinguish, especially in cases of slower and more distinct utterance.

This difference of opinion between various phonetic authorities need not greatly trouble us, since on the whole we may take for granted that the Elizabethan utterance cannot have been slow and distinct in the sense described, because, for one thing, if it had been, the word-coalitions we have discussed could not possibly have arisen. Indeed, for the matter of that, the phenomena we have treated, aphæresis, syncope, apocope, etc., all point in the direction of a very rapid utterance.

As we have seen, the words *have*, *in*, *of*, and *on*, all of them may drop their final consonant at the speaker's option, and this must have been a very old practice in spoken English.

All these words, to which we may add *he*, are occasionally found represented in print by the letter *a* in the works of the Elizabethan dramatists. (As regards a part of the numerous examples in Shakespeare, we would refer the reader to Alex. Schmidt's Shakespeare Lexicon i. v. *a*).

This particular *a* is usually styled a corruption, but in future it will be better to look upon it as an attempt at phonetic writing, *because this* A *represents the indefinite vowel-sound we have described.*

As soon as we are convinced of this, we cannot fail to see that syncopated forms, such as *father-law*, *John-dreams* etc., and cases of word-dropping, such as the omission of *of* in *manner person*, can be readily accounted for by the well-known dropping of the indefinite vowel-sound. By way of additional illustration we still adduce the form "*broder-law*", for *brother-in-law*, which is cited in the Historical English Dictionary under the word *brother*, 9 d, with two quotations from Hobbes's *Homer* (1677), and the spelling *broder elawe*, which the same authority cites s. v. *brother-in-law*, as met with in the 16th century.

And the same consideration furnishes us with an explanation of the fact that certain prepositions are so often found to interchange with each other in old texts. For where in ordinary pronunciation it is usual to utter the indefinite vowel-sound only, people are apt to consider the spellings *in Gods name*, *i' Gods name*, *a' Gods name* or *o' Gods name* as all of them equally admissible. In this case *in* is the correct historical spelling; *a*, an attempt at phonetic transcription; *i'*, a compromise between the two; while *o'* is equally correct or incorrect as *i'* phonetically, but effaces the historical connection with *in*, which *i'* attempts to keep up.

This, then, is the cause of the indiscriminate use of the prepositions *in*, *of*, and *on*, from which we see that the final consonants optionally dropped in pronunciation, are playing at puss-in-the-corner, just as we have seen this done by the optionally dropped endings *-en* and *-er*, for example, in the old verb *lingen*, for which we now use *linger*.

From the numerous quotations we have made from the printed text of Ben Jonson, the reader will readily have inferred that Ben, ranking, as he justly considered himself to do, with "the learneder sort", thought it incumbent on him to be more careful than other writers in his treatment of the apostrophe. He is found to be accurate to a fault also in other things, for the number of commas he sprinkles over his text is occasionally bewildering. The half-hearted hankering, too, after a phonetic transcription of the spoken sounds, which runs through the Elizabethan spelling in general, is much more marked in him than in his contemporaries, at least so far as our present acquaintance with the latter enables us to conclude.

It is for these reasons that the old printed texts, especially, the first folio, and the second part of the second folio of Ben Jonson's works, are of exceptional value for the knowledge of Elizabethan and Jacobean English. They are a rich mine of historical phonetic lore, only awaiting the judicious workers of them.

What, on the other hand, has up to now been the generally accepted opinion of Ben Jonson's spelling, the reader may gather from the following quotation, which so far as we can judge, faithfully represents the current opinion of our day. The scholar, who speaks here, is one of Ben Jonson's editors, and enjoys a high reputation in this capacity, we believe.

> Had any standard of orthoëpy obtained among our old writers, it might not be improper to preserve it; but to copy the vagaries of a careless press, would be an affectation of accuracy at once impertinent and unprofitable. Our author appears, indeed, to affect a derivative mode of spelling; but his attention frequently relaxes, and the variations of his text are considerable; the first folio differs from the quarto, and the second folio from both. In general, writers trusted entirely to the printers, who, on their parts, piqued themselves but little on justifying this confidence. 'I never (says the author of *Father Hubbard's Tales*) wisht myself a better fortune than to fall into the hands of a truespelling printer' — and he was not so lucky. There seems no plausible reason for continuing to present Jonson alone to the public in the uncouth and antiquated garb of his age: the barbarous contractions, therefore, the syncopes and apocopes, which deformed the old folios, (for the quartos are remarkably free from them,) have been regulated, and in some cases removed,

> and the appearance of the poet's page assimilated, in a great degree, to that of his contemporaries, who spoke and wrote the same language as himself.

On this passage we beg leave to offer the following comments. It is no doubt very wrong "to copy the vagaries of a careless press", but it is much worse to print the vagaries of an ignorant editor; there is not the least doubt that the very things which this editor looks upon as the worst vagaries, are things of which he has not understood either the significance or the purpose. We have no objection to reading the old authors in the garb of the more consistent spelling of our day, but what we *do* object to is, that this system of modernisation of the spelling should be carried to the extent of spoiling the verse by spelling a larger or a smaller number of syllables than the author can have either written or meant to be printed.

"Our author appears, indeed, to affect a derivative mode of spelling."

Nothing, indeed, is less true! Our author appears "*to follow nature's call*", as himself phrases it, by affecting a slightly more phonetically correct transcription of the spoken idiom than is to be met with in the printed works of his contemporaries.

"In general, writers trusted entirely to the printers." This, too, is by no means a correct way of stating the facts of the case. The subject requires a good deal more of close study than we have been able to devote to it. But so much seems quite certain to us even now, that two categories of writers for the press should be carefully kept asunder. The first category comprises those writers who had *absolutely nothing* to say to the printing of their works, sometimes for the very valid reason that they had died a considerable time before such printing was taken in hand. And if they were still alive, it is of course of very little importance whether they gave away their manuscripts, or disposed of them for a consideration, or even allowed themselves to be robbed of them, etc. As examples of works printed under these circumstances, we mention Surrey's works, the tragedy of Gorboduc, and all the works of Shakespeare, with the

possible (though not at all probable) exception in the last case of *Venus and Adonis* and *The Rape of Lucrece*.

The second class embraces those authors who had their say in the printing of their works, and in their case the all-important question is, whether their influence was a decisive one on essential points.

If Thomas Middleton the dramatist (1570—1627), who about 1603 brought out the curious pamphlet entitled *Father Hubbard's Tale* (not "Tales", as our Editor has it), had had or could have had free scope in this respect, he need not have breathed the pious wish cited by our Editor, for at most only a little more trouble on his own part would have sufficed to ensure the production of a true-spelt edition.

John Taylor the Water-poet delivers himself as follows on the point we are discussing:

ERRATA, OR FAULTS TO THE READER.

*Faults*, but not *faults escap'd*, I would they were,
If they were faults escap'd, they were not here:
But heere they are, in many a page and line,
Men may perceive the Printers faults, or mine.
And since my faults are heere in prison fast,
And on record (in print) are like to last,
Since the Correcters let them passe the Presse,
And my occasions mix'd with sicknesses,
And that foure Printers dwelling farre asunder,
Did printe this Booke, pray make the faults no wonder.

These plaintive utterances of Middleton's and John Taylor's, together with other contemporary evidence, into which we cannot now enter, would seem to point to the conclusion that in general authors, if that way inclined, were, in the most favourable cases, allowed opportunities to express such wishes as they might have with respect to the mode of printing their works, but that, when all was said and done, they had an advisory voice only in the matter. The responsible person was the corrector of the printing-office. If we take this for granted, a great many things all at once become clear. To mention one point only, the bewildering inconsistencies met with in old printed books as regards the expression or non-expression in print, of cases of syncope, may be satisfactorily accounted for on the theory of the almost unlimited discretion of the printer and the corrector of the press. In

this respect, therefore, the printed text is perhaps in many cases to be looked upon as born from a sort of compromise.

We may readily imagine to ourselves the case of a poet who impressed on the corrector the urgent necessity of such and such a word being syncopated in print, being answered by the corrector that he, the press-corrector, thought himself a better judge of the proper spelling of words than the author of the book. "No one", we hear the corrector say, "absolutely no one, spells as you would have it done; the words would get mutilated beyond recognition; and as to your objection that the metre would not get its due, I do not consider this as an objection at all, for does not every reader know well enough that this word must be syncopated in pronunciation, according to the universal practice in this case?

Whether the correctors were in all respects the right men in the right place, is another question.

We shall only beg leave in this connection to remind the reader that for a period of fifty years the head corrector attached to Plantinus' celebrated printing-office at Antwerp was no less a person than Cornelius Kiliaen Duffleus, the learned author of the Etymologicum linguæ teutonicæ (1599). But we feel pretty sure that by this time the reader is fully convinced that the Elizabethan correctors of the press were far from being Kiliaens. The correctors still retained a good deal of their traditional authority, but according as they became more and more perfunctory in the discharge of their duties, the authors began gradually to demand a greater share in the work of supervising the press. Still, about 1600 the present supreme authority of the author in this matter was far to seek.

But we are wandering away from the *barbarous contractions,* the *syncopes* and *apocopes* which *deformed* Ben Jonson's old folios!

Our Editor piques himself on having *regulated* and *removed* them: he has "*assimilated* the appearance of the poet's page to that of his contemporaries, who spoke and wrote the same language as himself."

Alas for him! he only makes himself believe that he has. He has in reality assimilated the text to such features of the worst printed products of a careless press as according

to his *modern notions* he deemed to be not *barbarous* and not *deformed*.

Completely reversing the process, all future editors of the old dramatists will have laid upon them the duty of regulating the carelessness of the old press in *this* sense that, wherever the poet has *intended* those *barbarous contractions*, those *deforming syncopes*, *apocopes* and *coalitions*, it will be the editor's business to have all of them clearly presented to the reader's eye.

Here, too, the prophetic word will be fulfilled, that the stone which the builders rejected is become the head stone of the corner.

We are heartily sick of this well-known talk about *barbarousness* and *vulgarity*. Because in our days it is shocking to drop the *o* in *violet*, people who should know better, jump to the conclusion that Shakespeare, the greatest of English poets, cannot possibly have been guilty of this and the like vulgarisms. But they forget that consistency would require them to stigmatise as equally vulgar the modern sound of the word *leopard* without *o*.

In Shakespeare's time *violet* and *leopard* were exactly on a par in this respect: in both of them the the *o*-syllable was dropped or sounded in pronunciation at the speaker's discretion. In our time the usage of good society prescribes the sounding of the *o*-syllable in the first word, and its omission in the second. The pronunciation *vi'let* now survives as a vulgarism only.

The ladies and gentlemen who would be deeply shocked to have to recognise such things in Shakespeare, entirely forget that in *all* languages vulgarisms are on the whole mere survivals of a mode of speech which, once the privilege of the cultured classes, has now been supplanted by newer fashions in polite usage.

He who in our day is desirous of learning to understand the language of the Elizabethan dramatists, might probably pick up a good deal more of useful information by a few weeks' stay in Whitechapel, than by taking lessons of the most celebrated master of elocution within the four seas.

# CHAPTER IX.

## SYLLABIC ACCENT.

The term *accent* or *stress* expresses a *purely relative* conception. In pronouncing a word of two or more syllables — also in whispered speech — we invariably give to one of these syllables a louder, clearer and perhaps comparatively slower intonation than to the others, and this louder, more clearly detached syllable we call the accented syllable.

There is only one word of two syllables that is generally admitted to have both its syllables accented, *viz.* the word *Amen*. The slow and solemn manner in which for obvious reasons this word is usually uttered, distinctly separates the two syllables of which it is made up, and as it were raises each of them to the dignity of a separate word. It is no doubt quite possible, by thus making a slight pause after the first syllable, to give two so-called accents to any word of two syllables, but the pause which usage has sanctioned in the case of the word *Amen*, would to every other word give an unreal or artificial sound which need no further concern us in this connection. And it is precisely because no pause between the separate syllables of a word is admissible in ordinary speech, that it is impossible for two consecutive syllables of the same word to be both of them accented syllables.

Now, it is certainly true that in words of three or more syllables, there may be two or even more accented ones, but in such cases two stressed syllables must necessarily be separated from each other by at least one unstressed syllable. In the word *irréparability*, for example, the second

and the fifth syllable are stressed ones. The fifth has a stronger stress than the second syllable, on which account the fifth syllable in this case is usually said to have the *primary accent*, and the second the *secondary accent*. As a rule, perhaps always, the two accents exemplified in the word *irreparability*, are clearly distinguishable by the ear as differing in strength, a fact that is in exact accordance with what we have described as the relative character of the conception expressed by the word *accent*, which does not express an absolute quantity, but only a something more as compared with another quantity.

The same reasoning applies to the *unstressed* syllables. Complete equality is more easily conceivable here, but slight differences are the rule. It requires no exceptionally delicate ear, for instance, to observe that in pronouncing the word *irreparability*, the ordinary speaker lays less stress on the sixth syllable than on the first, while both of them belong to the unstressed syllables of the word.

Whether a word of one syllable is stressed or unstressed, exclusively depends on its contextual position with regard to its neighbour-words. But of this point we shall have to treat more fully in the sequel, our present business being only with what is usually called the *syllabic* accent.

There are numerous words that are differently accented by different persons, without any of them being entitled to denounce his neighbour's accentuation in such cases as incorrect. And this applies not only to such rarely used terms as *métamórphosic* and *métamorphósic*, but may even be observed in so common a word as *detail*, where accentuation of either syllable is equally admissible.

It is only natural that writers in verse have in all ages largely availed themselves of this shifting accentuation of definite words in cases where it suited their convenience.

But they have gone further. In words like *liberty*, for instance, of which no one would ever think of designating the third syllable as a stressed one, verse-writers have frequently made this last syllable do duty as a stressed syllable — of course with a secondary accent — without any one objecting to this mode of proceeding.

Strictly speaking, this is against the rules of the game,

but in this and the like cases the poetical license thus taken does not seriously jar on the ear, while the poet cannot possibly do without it, without grievously hampering himself in the selection of his words.

A second license, and one which strikes the hearer as something more out of the common, though in a manner sanctioned by the universal practice of writers in verse of all ages, is the unusual accentuation of compound words.

The word *moonlight* is of course regularly accented on the first syllable, but poets very frequently employ it with the stress on the second.

In accordance with this general practice we find in Shakespeare *e. g.*: *dáylight* M. N. D. iii, 2, 427, and *daylíght* M. N. D. iii, 2, 433; *Súnday* Shrew ii, 1, 324, and *Sundáy* Shrew ii, 1, 326 [1]); *mánkind* Tim. iv, 1, 40, and *mankínd* Tim. iv, 1, 36 [2]); *stóne-hard* R 3. iv, 4, 227, and *stone-stíll* John iv, 1, 77; *red-hót* John iv, 1, 61; *by-páth* II H 4. iv, 5, 185; etc. etc.

There is another deviation from the ordinary practice as regards accentuation, that is perhaps more likely to raise comment: we mean the unusual accentuation of such trisyllabic words as *grand-father*. In prose of course the first syllable bears the stress, while the two others are unstressed, the second all the time being decidedly stronger than the third. But if a word thus constituted as regards stress, is used in verse, the natural consequence, in certain cases dependent on the rhythm employed, is, that the third syllable gets the secondary accent to the detriment of the second.

Thus we find, for example, in Shakespeare: *gódfathér* H 8. v, 3, 163; *yóke-fellów* H 5. ii, 3, 57; *shéep-shearing* W. T. iv, 4, 69; etc.

Speaking generally, the poet can avoid this secondary

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[1] I will to Venice; Súnday comes apace:
We will have rings and things and fine array;
And kiss me Kate, we'll bé marr'd a Sundáy.
Which, by the bye, is another instance of *married* as a monosyllable.

[2] Although *mankínd* would seem to be the prevailing accentuation of our day, yet *mánkind* is by no means rare also in prose, especially in contradistinction to *womankind*. In this case the prevailing accentuation is a deviation from the ordinary practice in compounds of this kind.

accent on the third syllable in such words only by giving the primary accent to the second syllable, but this is of course also a poetical license to the detriment of the first.

We accordingly find in Shakespeare, *e. g. sheep-shéaring* W. T. iv, 4, 3; *blood-thírsty* I H 6. ii, 3, 34; *post-hórses* R. & J. v, 1, 26; etc.

The possibility of avoiding unusual accentuations of this kind in using trisyllabic compounds of the "grandfather" type in the heroic line and in blank verse, is illustrated by the line

> Séa-water shált thou drínk, thy fóod shall bé [1]
> *Tp.* i, 2, 462,

which furnishes an instance of the class of inverted verse accents which we shall treat of in the following chapter; as a rule, the poet would too much hamper his movements by always resorting to this expedient for avoiding these unusual accentuations.

Different in character from these poetical stress-shiftings sanctioned by usage, is a peculiar inversion of the syllabic accent which sometimes obtains in cases in which a word is uttered with exceptional emphasis.

This *emphatic inversion of the syllabic accent* is often heard, for instance, if a child getting impatient is crying for its mother at the top of its treble voice. In such cases we often hear *mothér* instead of *móther*. The same shifted stress may be heard from the lips of costermongers and other street-vendors crying their wares. Nay, even public speakers sometimes do not disdain to make use of this exceptional means for riveting the attention of their hearers, in order to give an extraordinary emphasis to a definite word.

Nor is this emphatic accent at all confined to English speakers. Many languages have it, and one need only have been an occasional traveller on continental railways to have heard the guards bawl out *Pisá* in Italy, *Harmelén* in Holland, and *fertig* in German lands.

Shakespeare, to whom nothing that concerns mankind was

[1] This line is read correctly only if *shalt* gets at least as strong a stress as *sea*.

a matter of indifference, has this emphatic accent, for instance, in the following passages:

*Sil.* That you are welcome.
*Prot.* That you are worthléss.
*Gent.* ii, 4, 115.

Do curse the gout, serpigo' and th' rheum, for ending
Thee no soonér. Thou hast nor youth nor age,
*M. for M.* iii, 1, 32.

*Paul.* What studied torments, tyrant, hast for me?
What whéels? racks? fíëres? whát flayíng? boilíng?
In leads or oils? *W. T.* iii, 2, 177.

Blúbb'ring and weeping, weeping and blubb'ríng.
*R. & J.* iii, 3, 87.

where we are
There's daggers in men's smiles: the near in blood,
Th' nearér bloodý.
*Mal.* This murd'rous shaft tha(t)'s shot
*Mac.* ii, 3, 147.

Do more than this in sport. — Father, fathér!
*Lear* ii, 1, 37.

The hope of comfort. But for thee, fellów,
*Cym.* iv, 3, 9.

Perhaps there is no language in which, within a comparatively short period, more words have shifted their accent, than has been the case in the English tongue.

Speaking generally, the wholesale stress-shifting which French words had undergone in becoming English ones, had been consummated before Shakespeare's time; still, the number of deviations from the modern practice in this regard to be found in his works, is a very respectable one. Of such deviations we give examples in the first column of the following list; if the same words are by Shakespeare also used with the syllabic accent of our day, we give an instance of such use in the second column.

| | |
|---|---|
| abjéct (noun) *R* 3. i, 1, 106. | |
| ábout *Errors* iii, 1, 96. | abóut *Gent.* v, 1, 2. |
| ábove I *H* 6. i, 1, 121. | abóve I *H* 6. i, 2, 114. |
| ábsurd *Ham.* iii, 2, 65. | absúrd *Ham.* i, 2, 103. |
| advérsary *M. of V.* iv, 1, 4. | ádversary *Shrew* i, 2, 278. |
| advérse *R* 2. i, 3, 82. | ádverse *Sonn.* 35, 10. |
| advértise III *H* 6. ii, 1, 116. | |
| ádvise *H* 8. i, 1, 135. | advíse *H* 8. ii, 4, 55. |
| áfore *R. & J.* iv, 2, 31. | afóre *Cym.* iii, 4, 81. |
| ágainst *Ham.* iii, 4, 38. | agáinst *Ham.* iii, 4, 40. |
| almóst *Cym.* iii, 4, 169. | álmost *Lucr.* 282. |
| álone *Lear* iii, 6, 111. | alóne *Venus* 382. |
| alsó II *H* 4. v, 3, 146. | álso *As* ii, 2, 9. |
| Ámen *Tp.* v, 1, 204. (Gónzal) | Amén *M. N. D.* ii, 2, 62. |

ámong *M. of V.* ii, 1, 46.
Andrónicus *T. A.* i, 1, 64.
Anjóu II *H* 6. iv, 1, 86.
áppear *W. T.* ii, 3, 56.
aspéct (noun) *Lucr.* 14.
ássure *Cym.* i, 6, 159.
áustere *Tim.* i, 1, 54.
authórize *Comp.* 104.
báboon *Mac.* iv, 1, 37.
Bárrabas *M. of V.* iv, 1, 296.
bécause II *H* 6. iv, 7, 67.
bécome *Tp.* v, 1, 19.
béfore *Tw. N.* iv, 3, 24.
bégin *W. T.* v, 1, 60.
béguile *O.* iv, 1, 98. (first word)
béhind *Tp.* iii, 3, 41. (Th'have & w'have)
bélieve *M. for M.* ii, 4, 55.
bénign *Per.* ii, Prol. 3.
bésides *H* 5. iv, 8, 84.
bétimes *Mac.* iii, 4, 133.
bétwixt *Ado* iv, 1, 85.
cannót *Cor.* i, 1, 146.
canónize *Ham.* i, 4, 47.
cáreer *W. T.* i, 2, 286.
Cárlisle *R* 2. v, 6, 22.
cáshier *O.* ii, 3, 381.
cément (verb) *A. & C.* ii, 1, 48.
certáin *M. N. D.* v, 1, 131.
chámpaign (noun) *Lear* i, 1, 65.
chámpaign (adj.) *Lucr.* 1247.
charácter (noun) *R* 3. iii, 1, 81.
charácter (verb) *Ham.* i, 3, 59.
charácterless *T. & C.* ii, 2, 195.
chástise *John* ii, 1, 117.
Chatíllion *John* i, 1, 1.
choléric *M. for M.* ii, 2, 130. [1]
Christópher *Shrew* Ind. 2, 75.
Cleón *Per.* iv, Gow. 15.
cóagúlate *Ham.* ii, 2, 484.
combát *Ham.* i, 1, 84. (Dar'd toth')
cómmendable I *H* 6. iv, 6, 57.
commérce (noun) *T. & C.* i, 3, 105.
cómmit *Tim.* iii, 5, 72.
cómpel *M. for M.* ii, 4, 57.
cómplete *L. L. L.* i, 1, 137.
complót (noun) *R* 3. iii, 1, 192.
cómplot (verb) *R* 2. i, 3, 189.
comráde I *H* 4. iv, 1, 96.
cónceal *R. & J.* iii, 3, 98.

amóng *Venus* 685.
Ánjou *John* ii, 1, 487.
appéar *M. of V.* iv, 1, 213.
assúre *Pilgr.* 19, 31.
austére *L. L. L.* v, 2, 809.
babóon *Tim.* i, 1, 260. (see p. 107.)
becáuse *Venus* 1094.
becóme *Venus* 1152.
befóre *John* v, 4, 13.
begín *Lucr.* 26.
begúile *Sonn.* 3, 4.
behínd *Lucr.* 1413.
belíeve *M. N. D.* v, 1, 2.
besídes *M. for M.* v, 1, 185.
betímes *R* 2. ii, 1, 36.
betwíxt *W. T.* iv, 4, 570.
cánnot *M. of V.* iv, 1, 117.
caréer *R* 2. i, 2, 49.
cértain *John* i, 1, 59.
cháracter *Sonn.* 59, 8.
cháracter *Sonn.* 108, 1.
chóleric *J. C.* iv, 3, 43.
Chrístopher *R* 3. iv, 5, 1.
Cléon *Per.* iv, Gow. 37.
cómbat *Venus* 365.
commít *Lucr.* 476.
compél *Lucr.* 1708.
compléte *John* ii. 1, 433.
cómplot *R* 3. iii, 1, 200.
complót *R* 2. i, 1, 96.
cómrade *Lear* ii, 4, 213.
concéal *Venus* 333.

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[1] But in the less foul profanation.
*Lucio.* Thou'rt
I'th' right, girl; more o' that.
*Isab.* That in the captain's
But a choleric word, which in the soldier's
Flat blasphemy.
*Lucio.* Art vis'd o' that? more on't.

| | |
|---|---|
| cóndemn *Tim.* iii, 5, 53. | condémn *Tp.* iii, 3, 27. |
| cóndign II *H* 6. iii, 1, 130. | |
| cónfessor *R. & J.* ii, 6, 21. | conféssor *H* 8. i, 4, 15. |
| confíne (noun) *Comp.* 265. | cónfine *R* 3. iv, 4, 3. |
| cónfirm *Ado* v, 4, 17. [1] | confírm *Lucr.* 1026. |
| cóngeal *R* 3. i, 2, 56. | congéal *John* ii, 1, 479. |
| consórt *Gent.* iv, 1, 64. | |
| cónsign *T. & C.* iv, 4, 47. | consígn *Cym.* iv, 2, 275. |
| contráct (noun) *W. T.* iv, 4, 427. | cóntract *Tp.* iv, 1, 84. |
| contráry (noun) *H* 8. iii, 2, 182. | cóntrary III *H* 6. i, 4, 131. |
| contráry (verb) *R. & J.* i, 5, 87. | |
| contráry (adj.) *John* iv, 2, 198. | cóntrary *Sonn.* 62, 11. |
| convérse (noun) *L. L. L.* v, 2, 745. | |
| córrosive (noun) II *H* 6. iii, 2, 403. | |
| córrosive (adj.) I *H* 6. iii, 3, 3. | |
| créate *Mac.* iv, 3, 187. | creáte *Sonn.* 81, 10, |
| curvét (noun) *A. W.* ii, 3, 299. | |
| déclension *Ham.* ii, 2, 149. [2] | declénsion *R* 3. iii, 7, 189. |
| déform III *H* 6. v, 6, 51. | |
| démonstrable *O.* iii, 4, 142. | |
| démure *H* 8. i, 2, 167. | demúre *Lucr.* 1219. |
| dérive *Tim.* i, 2, 8. | deríve *Sonn.* 14, 9. |
| déscant (verb) *Lucr.* 1134. | |
| déserve *W. T.* ii, 1, 120. | desérve *Venus* 609. |
| déspise *Ham.* iii, 1, 72. | despíse *R* 2. iii, 3, 161. |
| détestable *R. & J.* v, 3, 45. | |
| dírect *Tim.* iv, 3, 20. | diréct *M. of V.* iv, 1, 350. |
| dísease *Tim.* iii, 1, 56. | diséase *Sonn.* 147, 2. |
| díseased *Cym.* i, 6, 123. | diséased *Sonn.* 154, 12. |
| dísordérly *R* 2. ii, 2, 110. (Q. & F.) | |
| dístinct *M. of V.* ii, 9, 61. | distínct *T. & C.* iv, 5, 245. |
| dístract *Comp.* 231. | distráct *A. W.* v, 3, 35. |
| dístress I *H* 6. iv, 3, 30. | distréss *Venus* 814. |
| dívine *O.* ii, 1, 73. | divíne *Venus* 730. |
| edíct *L. L. L.* i, 1, 11. | édict I *H* 4. iv, 3, 79. |
| effígy *As* ii, 7, 193. | |
| elsewhére *Sonn.* 61, 13. | élsewhere *R* 2. i, 1, 93. |
| éndure *Cor.* i, 6, 58. | endúre *Lucr.* 1659. |
| énjoin *A. W.* iii, 5, 97. | enjóin *W. T.* iii, 3, 53. |
| envý (verb) *Sonn.* 128, 5. | énvy II *H* 6. iii, 1, 206. |
| éxact I *H* 4. iv, 1, 46. | exáct *T. & C.* i, 3, 180. |
| éxhale I *H* 4. v, 1, 19. | exhále *Lucr.* 779. |
| exíle (noun) *Pilgr.* 14, 9. | éxile *Cor.* v, 3, 45. |
| exíle (verb) *M. N. D.* iii, 2, 386. | éxile *Lucr.* 640. |

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[1] And give her to young Claudio.
*Ant.* Which I
Will do with confirm'd count'nance.
*Bene.* Fri'r, I must
Entreat your pains, I think.
*Friar.* To do what, signior? —

[2] And he repell'd, a short tale t' make, fell into
A sadness, then intó a fast, thence to
A watch, thence into' a weakness, thence to' a lightness,
And by this déclension intó the madness
Wherein now hé raves and all wé mourn fór. —

éxpel *Tim.* iii, 1, 66. — expél *Venus* 976.
éxpert (adj.) I *H* 6. iii, 2, 127.
éxpress (adj.) *John* iv, 2, 234. — expréss I *H* 6. i, 3, 20.
éxpire *Lucr.* 26. — expíre *Sonn.* 27, 4.
éxtreme (adj.) *Lucr.* 230. — extréme *Sonn.* 129, 4.
fiftéenth II *H* 6. i, 1, 133.
flexíble III *H* 6. i, 4, 141. — fléxible *T.* & *C.* i, 3, 50.
fórbid *R* 2. ii, 1, 200. — forbíd *Sonn.* 65, 12.
fórespent *Cym.* ii, 3, 64. — forespént *H* 5. ii, 4, 36.
fórgot *Cym.* i, 6, 113. — forgót *Lucr.* 536.
fórlorn *Cym.* v, 5, 405. — forlórn *Venus* 251.
fórsworn *R.* & *J.* iii, 2, 87. — forswórn *Venus* 726.
Glendów'r I *H* 4. i, 3, 83. — Gléndow'r I *H* 4. i, 3, 295.
Gónzalo *Tp.* v, 1, 68. — (Gonzálo is an editor's idea.)
Hectór *A.* & *C.* iv, 8, 7. — Héctor *Lucr.* 1430.
hérein I *H* 4. i, 2, 220. — hereín *R* 3. iii, 4, 7.
herétic *Lear* iii, 2, 84. (N'heretics) — héretic *W. T.* ii, 3, 115.
ídolátrous *A. W.* i, 1, 108. (m'idolatrous)
impórt (noun) *R.* & *J.* v, 2, 19.
ímportúnacy *Gent.* iv, 2, 112.
impórtune *Sonn.* 142, 10.
ímprese *R* 2. iii, 1, 25.
ímpress (verb) *Lear* v, 3, 50. — impréss *Mac.* iv, 1, 95.
impréss (noun) *Gent.* iii, 2, 6.
ímpure *Lucr.* 1078. — impúre *Venus* 736.
íncrease *Tp.* iv, 1, 110. (or *incréases*) — incréase *Sonn.* 1, 1.
índeed *H* 8. ii, 1, 6. — indéed *Venus* 667.
ínhum' III *H* 6. i, 4, 154. (you're) — inhúman *R* 3. i, 2, 60.
ínlay *Cym.* v, 5, 352. — inláy *M. of V.* v, 1, 59.
instínct (noun) *Sonn.* 50, 7.
intér'gatory *M. of V.* v, 1, 300. — interrógatory *John* iii, 1, 147.
intérrupter *T. A.* i, 1, 208. (o'th')
intó *Tp.* i, 2, 191. — ínto *Tp.* iii, 1, 41.
ínvisible *Gent.* ii, 1, 141. — invísible *Venus* 434.
ítself *Ham.* iv, 1, 27. — itsélf *Lucr.* 29.
Júly *W. T.* i, 2, 169.
Lórraine *H* 5. i, 2, 70.
madnéss *O.* ii, 1, 320. (E'en) — mádness *Sonn.* 140, 10.
máintain *T. A.* v, 2, 72. — maintáin *Lucr.* 1838.
máture *Lear* iv, 6, 282. — matúre *Cym.* v, 4, 52.
meantíme *M. of V.* iii, 2, 312.
meanwhíle *T. A.* iv, 3, 105.
méd'cinable *T.* & *C.* iii, 3, 44.
méd'cinal *W. T.* ii, 3, 37.
méthinks *Sonn.* 104, 11. — methínks *Sonn.* 14, 2.
minúte *W. T.* i, 2, 290. (houërs) — mínute *Venus* 746.
mísplace *John* iii, 4, 133. — mispláce *Sonn.* 66, 5.
mísprise *M. N. D.* iii, 2, 74. — mispríse *A. W.* iii, 2, 33.
mísproud III *H* 6. ii, 6, 7.
mísshaped III *H* 6. iii, 2, 170.
mísshape(n) *Tp.* v, 1, 268. — misháp*e*n *Lucr.* 925.
mýself I *H* 6. i, 3, 91. — mysélf *Tp.* iii, 3, 5.
nothíng *R* 3. i, 2, 236. — nóthing *Venus* 287.
óbscure *Ham.* iv, 5, 213. — obscúre *Venus* 237.
óbscur'ty *Venus* 760. ('stroy) — obscúrity *T. A.* v, 2, 36.
oppórtune *Tp.* iv, 1, 26.
órdain *T. A.* v, 3, 22. — ordaín III *H* 6. v, 6, 58.
óutlive *O.* v, 2, 245. — outlíve *Sonn.* 38, 12.

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|---|---|
| óutlook (verb) *John* v, 2, 115. | |
| óutpray *R* 2. v, 3, 109. | |
| outráge I *H* 6. iv, 1, 126. | óutrage *John* iii, 4, 106. |
| óutstretch *M. for M.* ii, 4, 153. | outstrétch *Tim.* v, 3, 3. |
| óutstrike *A. & C.* iv, 6, 36. | |
| óutstrip *R* 3. iv, 1, 42. | outstríp *Sonn.* 32, 6. |
| óuttongue *O.* i, 2, 19. | |
| óutwork (verb) *A. & C.* ii, 2, 206. | |
| ó'ergrow *M. for M.* i, 3, 22. | o'ergrów *Cym.* iv, 4, 33. |
| ó'erthrow *W. T.* iv, 1, 8. | o'erthrów *Tp.* Ep. 1. |
| ó'erworn *R* 3. i, 1, 81. | o'erwórn *Sonn.* 63, 2. |
| pérspective *Sonn.* 24, 4. | |
| pérturb'd *Cym.* iii, 4, 108. | pertúrbed *Ham.* i, 5, 183. |
| plébeian *Cor.* v, 4, 39. | plebéian *H* 5, v, Chor. 27. |
| Phótinus *A. & C.* iii, 7. 15. | |
| Póitiers *John* i, 1, 11. | Poitíers *John* ii, 1, 487. |
| Posthúmus *Cym.* i, 1, 74. | Pósthumus *Cym.* iv, 2, 320. |
| precépt *H* 5. iii, 3, 26. | précept *Comp.* 267. |
| precínct I *H* 6. ii, 1, 68. | |
| prescíence *T. & C.* i, 3. 199. | préscience *Tp.* i, 2, 180. |
| próclaim *Lear* iv, 6, 230. | procláim *J. C.* v, 4, 3. |
| prófane *Cym.* ii, 3, 129. | profáne *Sonn.* 89, 11. |
| prófound *L. L. L.* iv. 3, 168. | profóund *Sonn.* 112, 9. |
| próject (verb) *A. & C.* v, 2, 121. | |
| purgátive *Mac.* v, 3, 55. | |
| púrveyor *Mac.* i, 6, 22. | |
| púrsue *M. of V.* iv, 1, 298. | pursúe *W. T.* i, 2, 71. |
| púrsuit *Sonn.* 143, 4. | pursúit *Sonn.* 129, 9. |
| réceptacle *T. A.* i, 1, 92. | |
| recórd (noun) *Lucr.* 1643. | récord *A. & C.* v, 2, 118. |
| récorder *R* 3. iii, 7, 30. | |
| rédeem *Lear* iv, 6, 210. | redéem *M. of V.* iii, 2, 55. |
| rélapse (noun) *H* 5. iv, 3, 107. | |
| remédy (verb) I *H* 6. iii, 1. 51. | rémedy *M. N. D.* iii, 2, 244. |
| remédy (noun) *Mac.* iii, 2, 11. (see p. 148) | rémedy *Sonn.* 62, 3. |
| rémain *Cym.* ii, 4, 3. | remáin *Venus* 801. |
| rémiss I *H* 6. iv, 3, 29. | remíss *R* 2. iii, 2, 33. |
| rénew *O.* ii, 1, 81. | renéw *Lucr.* 1103. |
| réplant III *H* 6. iii, 3, 198. | |
| réturn *Cor.* iii, 2, 135. | retúrn *Lucr.* 321. |
| révenge *Cor.* v, 2, 90. | revénge *Cor* v, 3, 45. |
| revénue *Sonn.* 142, 8. | révenue *M. N. D.* i, 1, 6. |
| rhetóric *L. L. L.* iv, 3, 60. | réthoric *Sonn.* 82, 10. |
| rhéumatic *Venus* 135. | |
| Rínaldo *A. W.* iii, 4, 29. | |
| Rousíllion *A. W.* i, 2, 18. | |
| Sántrailles I *H* 6. i, 4, 28. | |
| sécure *Ham.* i, 5, 61. | secúre *John* iv, 1, 130. |
| sepúlchre (noun) *R* 2. i, 3, 196. | sépulchre *Venus* 622. |
| sévere I *H* 6. v, 4, 114. | sevére *Venus* 1000. |
| Sicíli(a) *W. T.* iv, 4, 521. | Sícily *W. T.* i, 2, 175. |
| síncere *H* 8. i, 1, 153. | sincére *Gent.* ii, 7, 76. |
| séquester (noun) *O.* iii, 4, 40. | |
| séquester (verb) *T. A.* ii, 3, 75. | sequéster *As* ii, 1, 33. |
| sojóurn *M. N. D.* iii, 2, 171. | sójourn *John* i, 1, 103. |
| something *R. & J.* v, 3, 8. | sómething *Sonn.* 85, 10. |
| sometíme *Cor.* v, 1, 2. | sómetime *Lucr.* 95. |
| sometímes *Cor.* v, 2, 19. | sómetimes *Venus* 981. |

somewhát *R* 3. i, 2, 116. — sómewhat *M. for M.* v, 1, 84.
Stephánо *M. of V.* v, 1, 51. — Stéphano *Tp.* v, 1, 277.
subséquent *T. & C.* i, 3, 344.
súccessive *M. for M.* ii, 2, 98. — succéssive *Sonn.* 127, 3.
súccessor *H* 8. i, 1, 60.
súpportable *Tp.* v, 1, 145.
súpreme *Lucr.* 780. — supréme *Cor.* iii, 1, 110.
súrveyor *H* 8. i, 1, 222. — survéyor II *H* 6. iii, 1, 253.
térrene *A. & C.* iii, 13, 153.
thémselves I *H* 6. iii, 1, 81. — themsélves *Venus* 166.
théreby *Sonn.* 1, 2. — therebý *Tw. N.* iv, 1, 60.
therefóre *M. N. D.* iii, 2, 78. — thérefore *Venus* 733.
thérein *Lucr.* 1515. — therein *Sonn.* 24, 12.
théreof *Lucr.* 1314. — thereóf *Sonn.* 80, 3.
théreto *Tw. N.* v, 1, 83. — theretó *Gent.* i, 3, 90.
Thisbý *M. N. D.* v, 1, 160. — Thísbe *M. of V.* v, 1, 7.
Tóuraine *John* i, 1, 11.
triúmph (verb) *A. & C.* iv, 8, 16. — tríumph *Lucr.* 12.
triúmpher *T. A.* i, 1, 170.
únauthórized *O.* iv, 1, 2.
únback'd *Tp.* iv, 1, 176.
únbid III *H* 6. v, 1, 18. — unbídden I *H* 6. ii, 2, 55.
únblown *R* 3. iv, 4, 10.
únborn *R* 2. ii, 2, 10. — unbórn *R* 2. iii, 3, 88.
únbound *R. & J.* i, 3, 87. — unbóund *Errors* v, 1, 290.
únbreath'd *M. N. D.* v, 1, 74.
únchaste *Lear* i, 1, 231. — uncháste *Wives* v, 5, 100.
úncheck'd *Tim.* iv, 3, 447.
únclean *Wives* iv, 4, 57. — uncléan *R. & J.* Prol. 4.
úncouth *Lucr.* 1598.
úndream'd *W. T.* iv, 4, 577.
únear'd *Sonn.* 3, 5.
únfed *Lear* iii, 4, 30.
únfelt *Lucr.* 828. — unfélt *R* 3. i, 4, 80.
únfirm II *H* 4. i, 3, 73. — unfírm *Tw. N.* ii, 4, 34.
únfold *W. T.* iv, 1, 2. — unfóld *M. of V.* ii, 9, 10.
úngrown *Venus* 526.
únhack'd *John* ii, 1, 254.
únhappy II *H* 6. iii, 2, 70. (m') — unháppy *R* 3. ii, 2, 4.
únhatch'd *O.* iii, 4, 141.
únjust *Gent.* iv, 4, 173. — unjúst *Lucr.* 189.
únkind *Gent.* i, 2, 109. — unkínd *Venus* 187.
únking'd *R* 2. iv, 1, 220. — unkíng'd *R* 2. v, 5, 37.
únknown *Lucr.* 103. — unknówn *Lucr.* 34.
únlook'd *R* 3. i, 3, 214. — unlóok'd *Lucr.* 846.
únmade *R. & J.* iii, 3, 70.
únmake *Mac.* i, 7, 54.
únmask *Lucr.* 940. — unmásk *Ham.* i, 3, 37.
únow'd *John* iv, 3, 147.
únpath'd *W. T.* iv, 4, 577.
únpriz'd *Lear* i, 1, 262.
únripe *Venus* 524. — unrípe *Venus* 128.
únrough *Mac.* v, 2, 10.
únsafe *W. T.* ii, 2, 30. — unsáfe *O.* v, 1, 43.
únscour'd *M. for M.* i, 2, 171.
únseen *Lucr.* 753. — unséen *Lucr.* 676.
únshorn *Comp.* 94.
únshrubb'd *Tp.* iv, 1, 81.

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|---|---|
| únsoil'd *M. for M.* ii, 4, 155. | |
| únstaid *R* 2. ii, 1, 2. | unstáid *Gent.* ii, 7, 60. |
| únstain'd *Lucr.* 87. | unstáined *Lucr.* 366. |
| únstuff'd *R. & J.* ii, 3, 37. | |
| únsure *Mac.* v, 4, 19. | unsúre *O.* iii, 3, 151. |
| únswept *Sonn.* 55, 4. | unswépt *Cor.* ii, 3, 126. |
| úntaught *M. for M.* ii, 4, 29. | untáught *Cym.* iv, 2, 178. |
| úntil *Per.* i, 1, 119. | untíl *M. N. D.* v, 1, 408. |
| úntirable *Tim.* i, 1, 11. (T'an) | |
| úntir'd *J. C.* ii, 1, 227. | untíred *R* 3. iv, 2, 44. |
| untó *Pilgr.* 15, 9. | únto *Cym.* iii, 3, 32. |
| úntrod *J. C.* iii, 1, 136. | |
| úntruth *H* 8. iv, 2, 38. | untrúth *R* 2. ii, 2, 101. |
| úntun'd *Lucr.* 1214. | untún'd *Lear* iv, 7, 16. |
| únurg'd *John* v, 2, 10. | |
| únus'd *Sonn.* 4, 13. | unús'd *Sonn.* 9, 12. |
| únwatch'd *Ham.* iii, 1, 196. | |
| úpon *Venus* 714. | upón *Venus* 665. |
| úprise (noun) *A. & C.* iv, 12, 18. | uprise *T. A.* iii, 1, 159. |
| útensil *Tp.* iii, 2, 104. | |
| vindícative *T. & C.* iv, 5, 107. | |
| wherefóre *M. N. D.* iii, 2, 272. | whérefore *Sonn.* 67, 1. |
| whérein *Cor.* i, 6, 56. | whereín *Lucr.* 697. |
| whéreof *Sonn.* 63, 6. | whereóf *Venus* 880. |
| whéreon *Venus* 646. | whereón *M. for M.* i, 2, 164. |
| whéreto *M. N. D.* iii, 2, 256. | wheretó *W. T.* iv, 4, 547. |
| wíthal *Per.* iii, 3, 14. | withál *Tp.* iii, 2, 105. |
| wíthout *Ham.* iii, 4, 78. | withóut *Comp.* 98. |
| yóurself *Sonn.* 16, 13. (second word) | yoursélf *Sonn.* 16, 13. (first word) |
| z'ný *L. L. L.* v, 2, 463. | |

The process by which a word shifts its accent is of course a gradual one: there must needs be a pretty long period in which the word admits of both accentuations, before the new fashion is adopted by the generality of speakers. Only the other day, to cite one example, there were English gentlemen living who insisted on the pronunciation *balcóny* being the only correct one, and Samuel Rogers the banker-poet, who died in 1855, used to say that the pronunciation *bálcony* made him sick. (Murray's Dictionary i. v.).

Thus we see from the list just given that in Shakespeare's time various French words, for example the word *certain*, were in a transition-stage as regards their accent. But we see at the same time that certain other French words, *e. g.* the word *austere*, which have retained the French accent up to now, went through the same transition-stage in those days, and that it was quite a toss-up therefore whether the present generation would have to pronounce the word *austere* with the accent on the first syllable or on the second.

Now it would certainly not be wonderful if the shifting stress of the numerous words of French origin belonging to this class, should be found to have influenced the accentuation of words of native growth also. We cannot now enter into this knotty question, but must not omit to devote a few words to the antagonism observable in the case of Shakespeare and Ben Jonson as regards the accentuation of a definite class of native English words.

In his Grammar Ben Jonson gives for the accentuation of words certain very definitely worded rules, which, however, he does not always himself observe in practice. Nor need this surprise us, if we remember that his grammar is little more than a rough draught, brought out after his death. His practice therefore rises superior to his doctrine. But partly in accordance with his doctrine, we find that in Ben Jonson the word *believe*, for instance, is found with the stress on the first syllable much more frequently than in Shakespeare. And this equally applies to other words that also occur in an aphetized form, and of which we are therefore pretty sure that the first syllable cannot possibly have been accented by the great majority of speakers. This discrepancy between the accentual practice in certain cases, of the two contemporary poets must probably be accounted for by the difference in education and social surroundings between the poet-laureate of James I and the actor Shakespeare.

Besides this, it is worth noting that in Shakespeare the stress-shifting in a certain number of words such as *about*, *believe*, etc., which in his works is, as regards the greater part, of somewhat rare occurrence, can readily be accounted for by the requirements of the emphasis intended by the poet. As examples in point we would cite Shakespeare's *déclension*, *disordérly* — the secondary accent on the third syllable of this word being necessarily entailed by the primary accent on the first syllable — and above all the phrase *áfore God* (or *Heaven*), in which it is invariably the first syllable of *afore* that is made to bear the stress.

It would seem that this very natural and in a certain sense rhetorical emphatic inversion of the syllabic accent, is never resorted to by Ben Jonson, except in one case which

he expressly mentions in his Grammar, viz. the case of a word getting the opposite meaning by having a privative prefix put before it. Thus Ben Jonson tells us that the word *sociable* is accented on the first syllable, and that such words retain the same accent when "compounded", *e. g.* "insóciable". "But," he adds, "in the way of comparison, it altereth thus: Some men are *sóciable*, some *ínsociable*;..... For the *Accent* sits on the Syllabe that puts difference: as *síncerity. ínsincerity.*"

This last very natural and logical principle in accentuation, thus set forth by Ben Jonson, is more extensively applied by Shakespeare than by his learned fellow-dramatist and by verse-writers of a later age.

It is matter for regret that Alexander Schmidt, in the second edition of his Shakespeare Lexicon keeps repeating such foundationless assertions as "*únbid* because placed before the substantive". Of course the "ún"-accentuation has nothing to do with a substantive following. The coincidence is frequent enough certainly, but for this there is the very simple reason that a great many of these *un*-words are adjectives of two syllables, while at the same time a large number of substantives are accented on the first syllable.

# CHAPTER X.

## STRUCTURE OF THE HEROIC LINE.

By *Heroic Line* we understand the *rhymed* verse-line generally used in narrative, didactic and satirical English poetry, and, for example, also employed in Shakespeare's Sonnets, with the sole exception of Sonnet 145, of which the lines are shorter.

If we take together Shakespeare's *Venus and Adonis*, his *Rape of Lucrece*, and his *Sonnets*, we get an aggregate total of 1194 + 1855 + 2140 = 5189 lines, which material we have subjected to a searching investigation.

The results of this investigation, which on all essential points are exactly the same in the case of all other contemporary poets, we shall now beg leave to submit to the reader's consideration, but in a manner somewhat different from the method hitherto usually employed in cases like this. It is our deliberate opinion that it is of paramount importance in investigations of this nature to leave severely alone all technical terms borrowed from the prosody of the classic tongues, because these technical terms have up to now given, and do continue to give rise to endless and deplorable confusion in the minds of readers. It can, for instance, serve no earthly purpose, for us to go on talking about the *cæsura*, when in the classic acceptation there is no such thing as a cæsura in the heroic line. For we need hardly tell our readers that the classic cæsura is strictly tied down to a definite place in the verse-line, and that it is never absent from it — two things that cannot possibly be predicated of a verse-pause in the heroic line. Nor is it in any respect

less wrong to talk of *trochees* and *spondees* in modern poetry, since by doing so we at all events postulate a kind of parallelism between "quantity" and stress; and even such parallelism is altogether out of the question. The "long" syllable of the ancients is long, and remains long, under whatever circumstances it may occur, "length" being an *absolute conception*. But "stress" or "accent" is purely, exclusively and preëminently a *relative conception*. Every word of one syllable in modern poetry, however "long" it may be in appearance, is stressed or unstressed according to its comparative contextual strength, or according to the value which the poet wants us to assign to it. And conversely, words that are unmistakably "short", such as the articles *the* and *a*, for instance, may under certain circumstances have a very decided stress. Now it is certainly true that the case last referred to may also occur in the prosody of the ancients, but only in a manner widely different from the prosodic practice of modern poetry; in classic prosody, the thing depends, for instance, on the position of the word with respect to following consonants, — a matter which, where modern languages are concerned, can interest such poets or critics only as have had their mental optics sadly dimmed by too close a study of classic metre.

It will even be advisable for us altogether to leave off talking about the "feet" of a line, since this term too may be productive of inextricable confusion in the reader's mind. A metrical foot is a *theoretical* conception, which may be of unquestionable use if we want to give a lucid exposition of the intricate metrical forms of Greek and Latin verse, but which, like the other technical terms of classic prosody, when applied to the anything but intricate rhythms of modern poetry, can only serve to make that complicated which is simplicity itself, to mislead unsuspecting students, and to make the most erudite of men lose their way in the dreary labyrinth of scholastic distinctions.

And though we are fully aware that in our days fortunately no one will make bold to assert that the rhythm of modern verse is governed by "quantity", etc., yet we also know to our cost that there is an alarming gulf fixed between proclaiming the most unassailable truths from the house-

tops, and living up to the same truths in our every-day practice.

## Number of syllables.

If we take into due consideration all that in the preceding pages we have set forth with regard to the theory of the syllable, we are led to the conclusion that *all* our 5000 lines consist of either *ten* or *eleven* syllables, with the sole exception of line 352 in Lucrece, and line 2 in Sonnet 146.

Which two lines must for this sole reason most assuredly be corrupt, the odds being five thousand one hundred and eighty-seven to two!

Still, we must confess that this reasoning is not wholly flawless. We shall by and by see that in five thousand lines there may well be a couple or so, which in a certain respect may in structure differ from all the other lines without therefore being necessarily corrupt. These differences in structure may, however, be reduced to definite categories, and admit of a very simple explanation, — which is not the case with the two lines just referred to.

There can be no shadow of doubt, of course, of the corruptness of Sonn. 146, 2. And the corruptness of Lucr. 352, which in our opinion must necessarily be postulated, is in our eyes at the same time one of the strongest proofs that the Lucrece too cannot have been corrected by Shakespeare himself. A poet may fail to see all sorts of misprints, but he cannot possibly overlook a metrical lapse of this kind. And this reasoning in our opinion also applies to Venus and Adonis, because in line 760 the editor (corrector) must have changed *'stroy* into *destroy*. The faulty metre of this line admits of no other explanation.

## Verse-pauses.

An unbiassed investigation of the material at our disposal in these 5189 lines of Shakespeare's poems directly teaches us two things of supreme importance:

1°. *It is not necessary that a line should have a verse-pause,* and

2°. *The verse-pause may occur after any syllable of the line.*

It is of paramount importance that every reader should become thoroughly convinced of the unassailable character of these two fundamental principles of modern versification. For this purpose we give of each case three triads of instances, each triad taken from each of the three poems, and would urgently request the reader to give to these examples his undivided attention. To test the correctness of our view in each case, we would beg the reader to put the verse-pause in any other place than the one marked by us; and then honestly to ask himself the question whether or not he is conscious of reading badly, of doing wrong to the line in question, nay, at times, of making it altogether unintelligible.

We have italicised such lines as have no verse-pause at all, and printed them with their direct context. In the case of the other lines we have not printed the preceding and following lines, because as a rule these lines are not absolutely necessary to enable students to read the line in question with correctness. Strictly speaking, there are numerous other cases in which it is equally necessary to have the context before one, but considerations of space compel us to leave the reader to resort to Shakespeare's text in cases where we print single lines only of which he may wish to consult the context.

Absence of verse-pause:

He burns with bashful shame; she with her tears
*Doth quench the maiden burning of his cheeks;*
*Venus* 50.

I'll sigh celestial breath, whose gentle wind
Shall cool the heat of this descending sun:
*I'll make a shadow for thee of my hairs;*
If they burn too, I'll quench them with my tears.
*Venus* 191.

But, lo, from forth a copse that neighbours by,
A breeding jennet, lusty, young and proud,
*Adonis' trampling courser doth espy,*
And forth she rushes, snorts and neighs aloud:
*Venus* 261.

O happiness enjoy'd but of a few!
And, if possess'd, as soon decay'd and done,
*As is the morning's silver-melting dew*

*Against the golden splendour of the sun!*
*Lucr.* 24 & 25.
No cloudy show of stormy blust'ring weather
*Doth yet in his fair welkin once appear;*
*Lucr.* 116.
Thou art thy mother's glass, and she in thee
*Calls back the lovely April of her prime:*
*Sonn.* 3, 10.
Then what could death do, if thou shouldst depart,
*Leaving thee living in posterity?*
*Sonn.* 6, 12.
For thou art so possess'd with murd'rous hate
That gainst thyself thou stick'st not to conspire,
*Seeking that beauteous roof to ruinate*
Which to repair should be thy chief desire.
*Sonn.* 10, 7.

Verse-pause after the first syllable:

Look, when a painter would surpass the life,
*Venus* 289.
Then, like a melancholy malcontent,
*Venus* 313.
Say, that the sense of feeling were bereft me,
*Venus* 439.
Where, lest between them both it should be kill'd,
*Lucr.* 74.
O, how her fear did make her colour rise!
*Lucr.* 257.
Who, flatt'red by their leader's jocund show,
*Lucr.* 296.
Then, were not summer's distillation left,
*Sonn.* 5, 9.
Hers, by thy beauty tempting her to thee,
Thine, by thy beauty being false to me.
*Sonn.* 41, 13 & 14.

Verse-pause after the second syllable:

He winks, and turns his lips another way.
*Venus* 90.
Fair flow'rs that are not gath'red in their prime
*Venus* 131.
Wishing Adonis had his team to guide,
*Venus* 179.
Perchance that envy of so rich a thing,
*Lucr.* 39.
No noise but owls' and wolves' death-boding cries;
*Lucr.* 165.
For me, I am the mistress of my fate,
*Lucr.* 1069.
But thou, contracted to thine own bright eyes,
*Sonn.* 1, 5.
For shame! deny that thou bear'st love to any,
*Sonn.* 10, 1.
Let those who are in favour with their stars
*Sonn.* 25, 1.

Verse-pause after the third syllable:

And Titan, tired in the mid-day heat,
*Venus* 177.
Grew kinder, and his fury was assuaged.
*Venus* 318.
Be'ng ireful, on the lion he will venture:
*Venus* 628.
But beauty, in that white intituled,
*Lucr.* 57.
Now thinks he that her husband's shallow tongue,
*Lucr.* 78.
What win I, if I gain the thing I seek?
*Lucr.* 211.
O absence, what a torment wouldst thou prove,
*Sonn.* 39, 9.
Not marble, nor the gilded monuments
Of princes, shall outlive this pow'rful rhyme;
*Sonn.* 55, 1 & 2.

Verse-pause after the fourth syllable:

And gins to chide, but soon she stops his lips;
And kissing speaks, with lustful language broken,
'If thou wilt chide, thy lips shall never open.'
*Venus* 46, 47 & 48.
Let him have time to tear his curled hair,
Let him have time against himself to rave,
Let him have time of time's help to despair,
*Lucr.* 981, 982 & 983.
When most I wink, then do mine eyes best see,
For all the day they view things unrespected;
But when I sleep, in dreams they look on thee,
*Sonn.* 43, 1, 2 & 3.

Verse-pause after the fifth syllable:

Upon this promise did he raise his chin,
Like a dive-dapper peering through a wave,
Who, being look'd on, ducks as quickly in:
*Venus* 85, 86 & 87.
To kill thine honour with thy life's decay;
And in thy dead arms do I mean to place him,
Swearing I slew him, seeing thee embrace him.
*Lucr.* 516, 517 & 518.
In thee thy summer, ere thou be distill'd:
Make sweet some vial; treasure thou some place
With beauty's treasure, ere it be self-kill'd.
*Sonn.* 6, 2, 3 & 4.

Verse-pause after the sixth syllable:

Though mine be not so fair, yet are they red —
The kiss shall be thine own as well as mine:
What see'st thou in the ground? hold up thy head:
*Venus* 116, 117 & 118.
That eye which him beholds, as more divine,
Unto a view so false will not incline;

But with a pure appeal seeks to the heart,
*Lucr.* 291, 292 & 293.
Against my love shall be, as I am now,
With Time's injurious hand crush'd and o'erworn;
When hours have drain'd his blood and fill'd his brow
*Sonn.* 63, 1, 2 & 3.

Verse-pause after the seventh syllable:

If thou wilt deign this favour, for thy meed
*Venus* 15.
Now was she just before him as he sat,
And like a lowly lover down she kneels;
*Venus* 349 & 350.
When beauty boasted blushes, in despite
*Lucr.* 55.
Affection is my captain, and he leadeth;
*Lucr.* 271.
Vast sin-concealing chaos! nurse of blame!
*Lucr.* 767.
They do but sweetly chide thee, who confounds
*Sonn.* 8, 7.
Find no determination; then you were
*Sonn.* 13, 6.
I do forgive thy robb'ry, gentle thief,
*Sonn.* 40, 9.

Verse-pause after the eighth syllable:

To fan and blow them dry again she seeks:
*Venus* 52.
And by her fair immortal hand she swears,
*Venus* 80.
And in a peaceful hour doth cry 'Kill, kill!'
*Venus* 652.
When he himself himself confounds, betrays
*Lucr.* 160.
Then my digression is so vile, so base,
*Lucr.* 202.
'For some hard-favour'd groom of thine', quoth he,
*Lucr.* 1632.
After a thousand victories once foil'd,
*Sonn.* 25, 10.
But if the while I think on thee, dear friend,
*Sonn.* 30, 13.
It suffers not in smiling pomp, nor falls
*Sonn.* 124, 6.

Verse-pause after the ninth syllable:

Make war upon this bloody tyrant, Time?
*Sonn.* 16, 2.
Love's eye is not so true as all men's: no,
*Sonn.* 148, 8.

Of this last class these two are the only instances in our

five thousand lines. About the same rarity of the verse-pause after the ninth syllable is observed in the blank verse of Shakespeare's first period, whereas there are a considerable number of lines thus distinguished in H 8. and Cym., for example.

We cannot be far wrong, if in order to give an approximate idea of the relative frequency of these various verse-pauses, we estimate the number of lines with the verse-pause after the fourth syllable to constitute 40 %, those with the verse-pause after the fifth syllable 20 %, those with the verse-pause after the sixth syllable 20 % also, of the whole; while the verse-pause after the ninth syllable is rarest, the pause after the eighth being the rarest but one.

Curiosity has led us to compare Milton's Sonnets with Shakespeare's as regards the place of the verse-pause. Since we are of opinion that differences even of 4 or 5 % are quite immaterial in the present investigation, we shall give only the larger numbers. Our results are as follows: 40 % of the lines have the verse-pause after the fourth syllable, 10 % have it after the fifth, and 20 % after the sixth. Compared with Shakespeare's Sonnets, Milton's accordingly have fewer lines with the verse-pause after the fifth syllable, the difference being mainly balanced by an increased number of pauses after the third syllable.

In Pope's "Rape of the Lock" we have found 40 % verse-pauses after the fourth syllable; 30 % after the fifth, and 10 % after the sixth syllable.

We see, then, that there are decided individual differences in this respect between different poets.

Our figures are rough ones only. Milton's Sonnets number only 252 lines, an amount of working material far too small for investigations of this kind. Of Pope we have tested 600, and of Shakespeare's poems 1800 lines, for the place of the verse-pause. The remarkable agreement observable in all three in the proportion of lines with the pause after the fourth syllable, is certainly a highly noteworthy circumstance. The lowest figure 38,9 % we have found in Milton's, the highest 42,5 % in Shakespeare's Sonnets, a difference which is a very slight one to be sure. And this

too, in spite of the circumstance that, for example, in Pope's Rape of the Lock, Canto ii, 6—18, there are thirteen consecutive lines, which all of them have the pause after the fourth syllable — thus proving that a couple of hundred lines do not constitute sufficient material to work with.

The verse-pause after the last syllable of a line is known as the *final pause*. This pause, too, is not indispensable, but it is rarely wanting in Shakespeare's poems. Lines without the final pause are called *unstopt*, or *run-on lines*; the running together of an unstopt line with the next line being by some termed *enjambment*.

Examples of unstopt lines:

E'en so, the curtain drawn, his eyes begun
To wink, be'ng blinded with a greater light:
*Lucr.* 374.
Not marble, nor the gilded monuments
Of princes, shall outlive this pow'rful rhyme;
*Sonn.* 55, 1.
Yet then my judgment knew no reason why
My most full flame should afterwards burn clearer.
*Sonn.* 115, 3.
Till each to razed oblivion yield his part
Of thee, thy record never can be miss'd.
*Sonn.* 122, 7.
Th' expense of spirit in a waste of shame
Is lust in action; and till action, lust
Is perjured, murd'rous, bloody, full of blame,
*Sonn.* 129, 2.
But my five wits nor my five senses can
Dissuade one foolish heart from serving thee,
*Sonn.* 141, 9.
Do I not think on thee, when I forgot
Am of myself, all tyrant, for thy sake?
*Sonn.* 149, 3.
My soul doth tell my body that he may
Triumph in love; flesh stays no farther reason,
*Sonn.* 151, 7.
No want of conscience hold it that I call
Her 'love' for whose dear love I rise and fall.
*Sonn.* 151, 13.

As a rule every heroic line has one pause only; still, in certain cases, there may be two, three, and even more pauses in one line. In such cases, however, it will generally be found that one of the pauses is more distinctly marked than the others. We may therefore distinguish between *the* verse-pause *par excellence*, and *a* verse-pause to denote a subordinate one.

We might here give various instances of lines with two and more verse-pauses. But, since a considerable number of combinations are possible, we would in this case confine ourselves to citing the following stanza, which in our opinion sufficiently illustrates the point in question:

Here overcome, (2) as one (1) full of despair, (2)
She vail'd her eyelids, (2) who, (1) like sluices, (1) stopt
The crystal tide (1) that from her two cheeks fair (1)
In the sweet channel of her bosom dropt; (3)
But ($^1/_2$) through the flood-gates (1) breaks the silver rain, (2)
And (1) with his strong course (1) opens them again. (4)
*Venus* 955—960.

The places where we would put a verse-pause, we have marked by bracketed figures, the different figures approximately indicating the relative duration of the pauses.

We see from this that the marking of the pauses is most intimately connected with the requirements of *correct reading*. But the art of reading well is a very difficult one, and at the same time leaves a certain scope to subjective interpretation of the poet's language. General assent can be counted on as respects the main points only: as to the more delicate shades a certain degree of latitude must needs be allowed to individual opinion. In the case of certain lines it is actually impossible to decide whether there is a final pause required, whether the line has a verse-pause or not, where the verse-pause should be placed, etc. On all these points we meet with the most delicate gradations, with hardly perceptible transitions leading up from absolute absence of the pause to a very decided marking of it. And the close study of the verse-pause alone clearly shows the exuberant variety of enunciation which ten or eleven consecutive syllables may admit of.

On the whole the verse-pauses of course coincide with the signs of punctuation. But as the ordinary mode of punctuation is to a great extent conventional, is almost exclusively based on considerations of grammar, and, if not at times at open variance with the requirements of the correct reading of poetry, is at all events a rather crude means to lead up to it, the reader will do well not to attach too much value to the stops as a help towards the right reading of verse.

The verse-pause obeys a law of its own: in numberless cases, for example, it occurs between a substantive being the subject, and its verb, but it is rare between a verb and its object-substantive. But we think it needless to indulge in further speculations of this nature.

One remarkable fact we shall beg leave to refer to in this connection. In the printed works of Shakespeare and his contemporaries we occasionally meet with commas that serve no other purpose than to mark the verse-pause. We would instance, *e. g.*

> And yet to times in hope, my verse shall stand
> Praising thy worth, dispight his cruell hand.
> *Sonn.* 60, 13 & 14. (Q.)

The Globe Editors leave out the comma after *hope*, but, perhaps to make up for this loss, they obelise the line to express that they consider it as corrupt.

If the comma is omitted, it becomes more difficult to give the exact meaning of the line, but if it is retained, the inevitable conclusion must be that *in hope* belongs to *times*. *Times in hope* are of course the times we expect or hope for, the times *in spe*, as distinguished from the times that are. If the line is thus interpreted, there is no difficulty, no suspicion of corruptness in this passage; unless the difficulty should be supposed to be in *his* standing for *their*, but we can hardly believe the Globe Editors to have failed to see that *his* in the last line refers back to the personification of Time in lines 8 and 9 of this sonnet.

This comma after *hope* in the original edition of the Sonnets merely marks the verse-pause, and is intended to ensure the correct reading of the line. Instead of omitting it, the Globe Editors had better have inserted another comma after *yet*, where there is another verse-pause. Ben Jonson would certainly have done so, but the latter-day views as respects editorial work, seem calculated to create confusion all along the line in modern editions of old authors.

## The accents in the heroic line.

Every heroic line has *five verse-accents* or, what comes to the same thing, *five stressed syllables.*

The term "verse-accent" expresses as *purely relative* a conception, as the term "syllabic accent" has in our opinion been clearly shown to do in the preceding chapter.

So far as words of two or more syllables are concerned, the verse-accent is, indeed, identical with the syllabic accent, and as regards words of one syllable, a stressed monosyllable stands to an adjoining unstressed one in exactly the same relation as that which obtains between a stressed syllable and an adjoining unstressed one in a word consisting of two syllables. We shall further on have to return to the verse-accent somewhat more in detail, but we think it desirable first to discuss the principle on which the stressed syllables are distributed over the line.

The patient student who sets about investigating this point, is sure in the outset to be brought face to face with what must to him seem the most motley confusion; from which, however, before long two patent facts will clearly detach themselves; viz. 1° *that the tenth syllable is invariably a stressed one;* and 2° *that the ninth syllable and the facultative eleventh syllable are always unstressed.*

As for the rest, the only thing that seems clear at first is, that each individual syllable from the first to the eighth inclusive may be stressed or unstressed.

Further investigation, however, goes to show that, so far as the accents are concerned, the lines range under no more than eight types, and that the distribution of the accents over the various types obeys very strict laws.

The type that occurs with the greatest frequency, is represented by the two lines following:

The séa has bóunds, but déep desíre has nóne;
*Venus* 389.
Nor sún nor wínd will éver stríve to kíss you:
*Venus* 1082.

(As the presence or absence of the eleventh syllable is a matter of altogether subordinate importance, we shall hold ourselves dispensed from reckoning with this eleventh syllable in the sequel of the present discussion.)

In the two lines just cited we see that the even syllables, i. e. the second, the fourth, the sixth, the eighth, and the tenth syllable, are stressed, and the odd ones unstressed.

The type that takes the second place in the descending scale of frequency of occurrence, is represented, for instance, by

Lóve is too yóung to knów what cónscience ís;
*Sonn.* 151, 1.

The only point in which this line differs from the first type, which we might call the archetype, is that the first syllable has become stressed, and the second unstressed. We call this *the inversion of the first accent.*

In the same way we meet with lines which differ from the archetype only by the inversion of the second, of the third, or of the fourth accent, but there are no lines to be found that have the fifth accent inverted. And the most remarkable circumstance about these inversions of the accent is, *that they occur exclusively after a verse-pause.* The inversion of the first accent must of course also be looked upon as an inversion after a pause, whether this pause be the final one after the preceding line, or whether it be the longest pause imaginable, for instance, in the case of the first line of a sonnet.

We shall now again give nine examples of each of these cases of accentual inversion, and would again urgently request the reader to give his most serious attention to the examples cited, that he may become thoroughly convinced of the truth of the principle we are laying down, and above all of the fact that in each case the inversion of the accent only occurs immediately after a preceding verse-pause. It will then become abundantly clear to him, how important a part the verse-pause plays in prosody.

Inversion of the first accent:

Stáin to all nýmphs, more lóvely thán a mán,
More white and red than doves or roses are;
Náture that máde thee, wíth hersélf at strífe,
Sáith that the wórld hath énding wíth thy lífe.
*Venus* 9, 11 & 12.

Háply that náme of 'cháste' unháp'ly sét
*Lucr.* 8.

Shámeful it ís; ay, íf the fáct be knówn:
Háteful it ís; there ís no háte in lóving:
*Lucr.* 239 & 240.

Yét in these thóughts mysélf almóst despísing,
Háply I thínk on thée, and thén my státe,
Líke to the lárk at bréak of dáy arísing
From sullen earth, sings hymns at heaven's gate:
*Sonn.* 29, 9, 10 & 11.

Inversion of the second accent (rare):

The wínd wárs with his tórch to máke him stáy,
*Lucr.* 311.
But thát life lived in déath, and déath in life.
*Lucr.* 406.
Thou déad, bóth die, and bóth shall víctors bé.
*Lucr.* 1211.
Thy éye kíndled the fíre that búrneth hére;
*Lucr.* 1475.
Sweet thíef, whénce didst thou stéal thy swéet that smélls,
*Sonn.* 99, 2.
No, Tíme, thóu shalt not bóast that Í do chánge:
*Sonn.* 123, 1.

(The antithesis of *thou* and *I* makes it obvious, that *shalt* does not bear the stress.)

Inversion of the third accent:

Which lóng have ráin'd, máking her chéeks all wét;
*Venus* 83.
Thou árt no mán, thóugh of a mán's compléxion,
For mén will kíss é'en by their ówn diréction.
*Venus* 215 & 216.
An éxpired dáte, cáncell'd ere wéll begún:
*Lucr.* 26.
When vírtue brágg'd, béauty would blúsh for sháme;
*Lucr.* 54.
Till sáble Níght, móther of Dréad and Féar,
*Lucr.* 117.
If tén of thíne tén times refígur'd thée:
*Sonn.* 6, 10.
Who, áll in óne, óne pleasing nóte do síng:
*Sonn.* 8, 12.
Thou shóuldst print móre, nót let that cópy díe.
*Sonn.* 11, 14.

Inversion of the fourth accent:

'Thrice fáirer thán mysélf,' thús she begán,
*Venus* 7.
'Tis bút a kíss I bég; whý art thou cóy?
*Venus* 96.
His éye, which scórnfullý glísters like fíre,
*Venus* 275.
Of Cóllatíne's fair lóve, Lúcrece the cháste.
*Lucr.* 7.
That mý postéritý, shám'd with the nóte,
*Lucr.* 208.
Desíre my pílot ís, béauty my príze;
*Lucr.* 279.
Harsh, féatureléss and rúde, bárrenly pérish:
*Sonn.* 11, 10.
When lófty trées I sée bárren of léaves,
*Sonn.* 12, 5.
Hath déar relígious lóve stóle from mine éye,
*Sonn.* 31, 6.

We have now exemplified five different types of lines. The other three types represent lines in which there are *two accentual inversions*. But since one accentual inversion is never directly followed by another, and since the fifth accent is a constant one, the only possible combinations are: concurrent inversion, *a*) of the first and the third accent; *b*) of the first and the fourth; *c*) of the second and the fourth accent.

We have already referred to the fact that inversions of the second accent are rare, so that from our 5000 lines we could not even instance our self-imposed allowance of nine examples. From this "it must follow as the night the day", that the concurrent inversion of the second and the fourth accent must be far rarer still. Our investigation fully confirms this conclusion, but has also taught us that in very rare cases it *does* occur.

The rarity of the inversion of the second accent may be readily accounted for by the comparative infrequency of the verse-pause after the second syllable.

We have seen higher up that the verse-pause most frequently occurs after the fourth syllable, and it is in strict accordance with this that we find the greatest number of accentual inversions in the case of the third accent.

As in our opinion the cases of double accentual inversion are of exceptional interest, we cite from our five thousand lines all the examples which we consider to range under this head.

Concurrent inversion of the first and the third accent:

Shéws thee unrípe; yét mayst thou wéll be tásted:
*Venus* 128.
Thíng like a mán, bút of no wóman bréd!
*Venus* 214.
Lóve is all trúth, Lúst full of fórged líes.
*Venus* 804.
Glóss on the róse, sméll to the víolét?
*Venus* 936.
Síghs dry her chéeks, téars make them wét agáin.
*Venus* 966.
Héavy heart's léad, mélt at mine éyes' red fíre!
*Venus* 1073.
Pláy with his lócks: thén would Adónis wéep;
*Venus* 1090.
Béauty itsélf dóth of itsélf persúade
*Lucr.* 29.

Which, having áll, áll could not sátisfý;
*Lucr.* 96.
Thóughts are but dréams till their effécts be tríed;
*Lucr.* 353.
Líke a white hínd únder the grípe's sharp cláws,
*Lucr.* 543.
Till, like a jáde, Sélf-will himsélf doth tíre.
*Lucr.* 707.
É'en in this thóught thróugh the dark night he stéaleth,
*Lucr.* 729.
Hé in his spéed lóoks for the mórning líght;
*Lucr.* 745.
Lénding him wít thát to bad débtors lénds:
*Lucr.* 964.
Ánd as his dúe wrít in my téstamént.
*Lucr.* 1183.
Ónward to Tróy with the blunt swáins he góes,
*Lucr.* 1504.
Blúshing at thát which is so pútrifíed.
*Lucr.* 1750.
Chéered and chéck'd é'en by the sélf-same ský,
*Sonn.* 15, 6.
Plúck the keen téeth frómthe fierce tíger's jáws,
*Sonn.* 19, 3.
Fór at a frówn théy in their glóry díe.
*Sonn.* 25, 8.
Hád my friend's Múse grówn with this grówing áge,
*Sonn.* 32, 10.
Líke as the wáves máke tow'rds the pébbled shóre,
*Sonn.* 60, 1.
Sóme in their wéalth, sóme in their bódy's fórce,
*Sonn.* 91, 2.
Rícher than wéalth, próuder than gárments' cóst,
*Sonn.* 91, 10.
Náming thy náme blésses an íll repórt.
*Sonn.* 95, 8.
Gíve my love fáme fáster than Tíme wastes lífe;
*Sonn.* 100, 13.
Óf the wide wórld dréaming on thíngs to cóme,
*Sonn.* 107, 2.
Júst to the tíme, nót with the tíme exchánged,
*Sonn.* 109, 7.
Néver belíeve, thóugh in my náture réign'd
*Sonn.* 109, 9.
Ánd that your lóve táught it this álchemý,
*Sonn.* 114, 4.
Thén will I swéar béauty hersélf is blácк,
*Sonn.* 132, 13.
Ónly my plágue thús far I cóunt my gáin,
*Sonn.* 141, 13.
Háte of my sín, gróunded on sínful lóving:
*Sonn.* 142, 2.

Concurrent inversion of the first and the fourth accent:

Tórches are máde to líght, jéwels to wéar,
*Venus* 163.

Nów gazeth shé on hím, nów on the gróund;
*Venus* 224.
Ó, what a síght it wás, wístly to víew
*Venus* 343.
Mý heart all whóle as thíne, thý heart my wóund;
*Venus* 370.
Hów like a jáde he stóod, tíed to the trée,
*Venus* 391.
Ór in the ócean drénch'd, ór in the fíre?
*Venus* 494.
Dánger devíseth shífts; wít waits on féar:
*Venus* 690.
Céasing their clám'rous crý till they have síngled
*Venus* 693.
Thén do they spénd their móuths: Écho replíes,
*Venus* 695.
Ló, here the géntle lárk, wéary of rést,
*Venus* 853.
Hásting to féed her fáwn híd in some bráke.
*Venus* 876.
Háteful divórce of lóve', — thús chides she Déath, —
*Venus* 932.
Bút when Adónis líved, sún and sharp áir
*Venus* 1085.
'Wónder of tíme', quoth shé, 'thís is my spíte,
*Venus* 1133.
Whích, in pale émbers híd, lúrks to aspíre,
*Lucr.* 5.
Bút with a púre appéal séeks to the héart,
*Lucr.* 293.
Áre by his fláming tórch dímm'd and contról'd.
*Lucr.* 448.
Stóne him with hárd'ned héarts, hárder than stónes;
*Lucr.* 978.
Móck with thy tíckling béams éyes that are sléeping:
*Lucr.* 1090.
Wíldly detérmining whích way to flý,
*Lucr.* 1150.
Thís is too cúrious-góod, thís blunt and íll:
*Lucr.* 1300.
Prófitless úsurér, whý dost thou úse
*Sonn.* 4, 7.
Bé, as thy présence ís, grácious and kínd,
*Sonn.* 10, 11.
Théirs for their stýle I'll réad, hís for his lóve.
*Sonn.* 32, 14.
Só then I ám not láme, póor, nor despísed,
*Sonn.* 37, 9.
Whó is it thát says móst? which can say móre
*Sonn.* 84, 1.
Sóme in their háwks and hóunds, sóme in their hórse;
*Sonn.* 91, 4.
Háppy to háve thy lóve, háppy to díe!
*Sonn.* 92, 12.
Tell me thou lóvest elsewhére; bút in my síght,
*Sonn.* 139, 5.

Concurrent inversion of the second and the fourth accent (very rare):

Her éye séen in the téars, téars in her éye;
*Venus* 962.
As Í, nót for mysélf, bút for thee wíll;
*Sonn.* 22, 10.

We would deliberately repeat here that, as regards the distribution of the accents over the line, the eight types we have discussed and exemplified, are absolutely the only ones that do occur.

It is well-known that in modern poetry the character of the rhythm is determined by the more or less regular manner in which stressed and unstressed syllables follow each other.

Now, *the rhythm of the heroic line consists in a regular sequence of unstressed and stressed syllables, which rhythm is modified by the accentual inversions which we have discussed,* and which obey a very positive law.

*But this rhythm is interfered with by every other distribution of the accents over the verse-line, by every omission, and by every interpolation of a syllable.*

We must now for a moment return to the relative character of the verse-accent. We begin by citing three lines:

Grím-grinning ghóst, earth's wórm, what dóst thou méan
*Venus* 933.
Base wátch of wóes, sin's páck-horse, vírtue's snáre;
*Lucr.* 928.
And níght doth níghtly máke grief's stréngth seem stronger.
*Sonn.* 28, 14.

In the first of these lines the two syllables of *grinning* are unstressed, *because* both of them require less stress than *grim* and *ghost.* Of course this does not alter the fact that all the time the two syllables of *grinning* retain the difference in stress which regularly obtains between them, the first syllable being decidedly stronger than the second. *Earth's* is unstressed because the following word *worm,* with which it is inseparably connected, requires more stress; and exactly the same reasoning applies to *sin's* in the second, and *grief's* and *seem* in the third line.

We now see that such a "verse-foot" as, for instance, *grief's strength*, on which critics will keep fastening the name of *spondee*, cannot even be considered to bear a certain analogy with the *spondæus* of Greek and Latin prosody. If in discussions of modern poetry these technical terms must needs be retained, if a certain analogy between accent and "quantity" must needs be postulated, even then it will be absolutely necessary to call such a "verse-foot" as *grief's strength* not a *spondee*, but an *iambic*.

These and the like considerations, however, only show how much mischievous confusion is wrought even by the mere retention of a technical terminology originally framed for a metrical system differing *toto coelo* from the one to which it is now applied.

There is a glorious line [1] of Shakespeare's, consisting of five so-called "spondees":

> Love's arms are peace, 'gainst rule, 'gainst sense, 'gainst shame;
> *Comp.* 271.

If this line really consisted of five *spondees* it would furnish an example of versification run mad; in reality the ten words constitute as immaculately rhythmic a line as ever poet penned.

If the following line were prose

> The póor, lame, blínd, halt, créep, cry óut for thée;
> *Lucr.* 902,

the best way of reading it might not be hit on at once. But the rhythm of the line clearly shows that *lame*, *halt*, and *cry* must not be stressed. In such lines it is the poet himself who teaches us to read correctly, and no one need be superior to taking the lesson to heart. Let the reader note especially that the comma after *blind* merely serves to mark the verse-pause. From the grammar point of view there ought to be no comma there, and yet the line would become utterly unintelligible if, in reading it, one did not make a longer pause there, than at any other place where commas do occur in the line. The line thus furnishes a

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[1] Obelised as corrupt by the Globe Editors, Heaven knows why! *Can* they have thought that the word *arms* in it meant *weapons*?

striking illustration of the truth that grammatical punctuation goes for little where the correct reading of poetry is concerned.

> And nów this pále swan ín her wát'ry nést
> Begíns the sád dirge óf her cértain énding:
> *Lucr.* 1611 & 1612.

In these lines *in* and *of* are stressed, *swan* and *dirge* unstressed. The verse-pause is after *swan* in the first and after *dirge* in the second line, so that *in* and *of* go with the word *her* which follows in both cases, and are both of them more strongly stressed than *her*. On the other hand *swan* and *dirge*, going with the words which respectively precede them, are unstressed, because *the poet wants* a stronger stress to be laid on the preceding adjectives. Things like these require looking at from another point of view than that of the hidebound grammatical dogmatist, who attaches to a substantive *qua talis* a higher value than to an adjective. The dogmatism here referred to, which has left copious traces in the faulty scansions that so often greet the sensitive ear from the reciter's desk or from the "boards that represent the world", is an insult to common sense. Is it not "gross as a mountain, open, palpable", that a *sád dirge* is a far sadder thing than a *sad dirge*?

It is a highly characteristic circumstance in this connection, and one which up to now we have not met with in any other poet to the extent to which it is exemplified in Shakespeare's works, that the master-poet of the modern world, in close analogy with the emphatic inversion of the syllabic accent to which we have called attention higher up, makes such frequent use of an emphatic inversion of the regular sentence-stress of ordinary prose utterance. This is by no means a mere poetic licence: the thing may be observed in every-day speech as well, but few people are in the habit of attending to matters of this kind.

In the line

> Whoé'er keeps mé, let mý heart bé his gúard;
> *Sonn.* 133, 11,

*me* and *my* are stressed, whereas *keeps* and *heart* have weak stress. This line is a shining example both of the virile

strength of Shakespeare's language, and of the *purely, pre-ëminently and exclusively relative* character of the conception which the word *accent* must stand for in modern prosody.

Another accentual peculiarity of very frequent occurrence in Shakespeare, which after all may be a general characteristic of Elizabethan verse as against Victorian usage, is the strong stress laid on prepositions; *e. g.*

> Then míghtst thou páuse, for thén I wére not fór thee;
> *Venus* 137.

In the line

> Hénce, thou subórn'd infórmer! á true sóul
> *Sonn.* 125, 13,

we have to do with an genuine accentual poetical license of frequent occurrence, and sanctioned by usage. The word *a* is stressed here to the evident detriment of the word *true*. This poetical licence is in close analogy with the poetical licence before referred to, by which the third syllable in *líbertý*, or, to take a still more striking example, in *gódfathér*, becomes stressed.

We began with saying that, so far as the verse-accent is concerned, words of one syllable stand to each other in the same relation as that which obtains between the syllables of a word of two or more syllables as regards the syllabic accent. We must here observe that this principle is subject to qualification in one respect that springs from the very nature of the case. We have seen that two consecutive syllables of a word cannot both of them be stressed, because no pause must occur between two such syllables. But between two monosyllables there very often *is* a pause, so that two stressed monosyllables may with perfect propriety stand in juxtaposition, as, indeed, has already abundantly appeared from our numerous examples of accentual inversion.

From the relative character of the conception expressed by the word *strèss*, it naturally follows that the individual stress of each of the five stressed syllables in the verse-line may, and as a rule does, show considerable difference from

that of the others. We may as well try to mark these differences by figures after each stressed syllable, but here also we are brought face to face with the difficulties of correct reading, and are fain to give a somewhat ample scope to individual opinion:

> In (1) the old age (2) black was (4) not count(1)ed fair (2),
> Or if (3) it were (4), it bore (1) not beau(3)ty's name (1);
> *Sonn.* 127, 1 & 2.

If now we were called upon to assign a value in the same way to each of the unstressed syllables as well, we should, for instance, certainly give 3 to the word *black* in the first line, which would mean that in our opinion *black* is more strongly stressed than any other word in the line, only excepting the word *was*. And yet, mind, in the rhythmic economy of the line under discussion, the word *black* is all the time unstressed, because, separated from the word *age* by the verse-pause, it is pronounced together with the word *was*, which, contextually, requires a stronger stress still than *black* does.

The line we have discussed is certainly among the more difficult ones, since the correct mode of reading it, *i. e.* its proper scansion, may not by every one be hit on at the first attempt.

# CHAPTER XI.

## STRUCTURE OF THE BLANK VERSE LINE.

*The unit of Shakespeare's blank verse is a line of either ten or eleven syllables* [1].

*In this line there may or may not be one or more verse-pauses. If there are one or more verse-pauses, these may occur after any syllable in the line.*

*The verse-accents are on the even syllables, but accentual inversion may occur in the case of the first, the second, the third, and the fourth accent, on condition that such inversion be preceded by a verse-pause. There may also be two accentual inversions in a line, but these must never be consecutive ones, and the fifth accent cannot under any circumstances suffer inversion.*

*The only essential difference between blank verse and heroic verse is the absence of rhyme in the former; and the greater latitude of expression thereby secured may manifest itself in a greater diversity in the place of the verse-pause, and an increase in the number of unstopt lines.*

That the absence of rhyme may induce a greater diversity in the place of the verse-pause, admits of direct proof by figures.

For Milton's Sonnets we have given the approximate

[1] It is our deliberate opinion that Shakespeare never wrote shorter lines of blank verse. In the text handed down to us, however, there are a great number of broken lines, which we hold to be due to the maiming which, as we shall afterwards see, the text underwent at the hands of printers and editors. At the same time, it is just as impossible to prove that Shakespeare never wrote shorter line, as it is, to prove that the shorter lines are genuine in the form in which they have come down to us.

figures of 40%, 10%, and 20% as representing the relative frequency of the verse-pause, respectively after the fourth, the fifth, and the sixth syllable. For the 600 lines of Milton's blank verse which we have scanned, these figures become 20% +, 20%, 20% —; the 10% not accounted for are distributed over the other verse-pauses, but mainly go to swell the number of pauses after the second, the third, the seventh, and the eighth syllable. Of course it is above all the reduction to nearly one half, of the number of verse-pauses after the fourth syllable, that gives to Milton's blank verse a character markedly different from that of his heroic verse. We are not, after all, very warm admirers of arithmetical computations like the above, because in the majority of cases they only prove such things as one has known all along. Every one knows Milton as the great, perhaps the greatest maestro in managing the diversified rhythm of blank verse; but the loving care with which he varies the place of the verse-pause, is only one of the means which he uses for this purpose.

We need hardly waste many words to prove that rhyme is a natural obstacle to the frequent occurrence of unstopt lines.

The unstopt line *par excellence* is of course the line at the end of which a word is cut in two; *e. g.*

> That for her owne, great Caesars, and the pub-
> lique safetie, she be pleas'd to urge these dangers.
> *Ben Jonson*, i, p. 382.

We have never met with any one who in writing about poets and poetry admired or defended unstopt lines like the one just cited, but we have, and not in English literature alone, chanced upon other poets who made use of the same expedient of which Ben Jonson avails himself on this occasion.

It would certainly be no more than consistent in critics, aesthetic and otherwise, if their admiration of unstopt lines also extended to unstopt lines of the class above exemplified, or if at least they did not disapprove of them: we find, however, that they actually *do* condemn such lines.

On the other hand it can hardly be gainsaid that most,

and perhaps the best, poets have always avoided unstopt lines of this description, and therefore evidently do not think them deserving of imitation.

Be this as it may, so much is quite sure that no preconceived opinion must prevent us from posing the question, whether such bisection of a word can be instanced from Shakespeare.

Up to now we have found one passage in which the possibility of Shakespeare having intended such a bisection is beyond all doubt. We are for the moment shy of positively deciding whether he has actually done so, but the point is interesting enough to justify a brief discussion of it.

The lines M. for M. iv, 1, 34—36 are printed in the Folio as follows:

> There have I made my promise, upon the
> Heavy midle of the night, to call upon him.

All modern editors, including Knight, the great stickler for the authority of the Folio, re-arrange the lines or interchange the words in this case, but the various alterations suggested or accepted are all of them utterly undeserving of serious consideration. The facts of the case admit of only two possible ways out of the difficulty: we may assume

1° that the lines are genuine as they are found in print in the Folio; in this case we must read the word *upon* in the first line with the stress on the first syllable, an accentuation of the word in question that may certainly be exemplified from Shakespeare, but is very rare indeed; and we must furthermore apocopate *heavy* in the second line, making it *heav'*, to which there can be no objection, though it is also of rare occurrence;

2° that the genuine text ran as follows:

> There have I made my prom'se, upon the heav-
> y middle of the night, to call upon him.

and that the editors of the Folio have tampered with the text after their wonted fashion as we shall see further on. We may as well add that the second possibility seems to us to have a greater chance of hitting the mark than the first.

In this connection we would call the reader's attention to the two passages following:

> As I thought, dead; and have in vain said many
> A pray'r upon her grave. I'll not seek far —
> *W. T.* v, 3, 140 & 141.
> The wisest prince that there had reign'd by many
> A year before: it is not to be question'd
> *H* 8. ii, 4, 49 & 50.

Next to the bisection of a word, these passages, in which we are as it were tempted to read *man'a*, certainly exemplify the most violent form of enjambment imaginable, thus justifying the inference *that Shakespeare's blank verse knows of no restrictions in the matter of unstopt lines* — a point of great importance for the criticism of Shakespeare's text.

We are well aware that our account of Shakespeare's blank verse has not up to now been accepted by a single editor, a single critic or a single Shakespearian scholar, and that it is in flat contradiction with the general opinion which has gradually taken root on the subject of Shakespeare's dramatic verse.

But this is also the case — though to a far less degree certainly — as regards the account we have given of the structure of the heroic line, and in general of all the rhymed poetry of the time, with the exception of doggerel verse.

We shall here beg leave to illustrate by a single example the fundamental difference between the two views which lies at the root of the whole question.

Golding's translation of Ovid's Metamorphoses is written in those well-known long lines of fourteen (or fifteen) syllables which enjoyed great vogue at the time. Whereas the rule in such lines is for the even syllables to bear the accent, the two following lines, for example, would seem to constitute exceptions:

> And even as when the greedie grei-hound doth course the seelie hare
> Ed. 1587, p. 12.
> The grei-hound ay prest wyth open mouth to beare the hare away,
> Ibidem, p. 12.

Now the generally accepted opinion assumes that the first of the two lines cited has an extra-syllable after the

fourth accent ("the fifth foot consists of three syllables, thus constituting not an iambus, but an anapest"), and that the second line has an extra-syllable after the first accent („the second foot is an anapest").

In our opinion, extra-syllables are altogether out of the question here. What we have to deal with in this case, is text-corruption and nothing else, the printer or corrector having in both lines substituted *grei-hound* for *grewnd*, the word used by Golding. In proof of which we cite the following lines

> She gave me eke a goodly grewnd which was of foote so swift,
> That when Diana gave him hir, she said he should outgo
> All others: and with this same grewnd she gave this dart also
> Ibidem, p. 100,

in which the printer or corrector has *not* introduced his "correction".

Now if we find that even such a word as *grewnd* could be turned into *grei-hound*, we can hardly be astonished to find all kinds of aphetised, syncopated etc. word-forms frequently printed in their full, *i. e.* their more official forms, although the poets can never have intended them to be thus expanded in pronunciation.

Whether we are right or not, in either case the reader must have become convinced that it will not do to base our idea of the structure of these old metres, on the texts such as they have come down to us. And that this has up to now been the usual mode of proceeding, is the fundamental observational error that has given rise to the prevailing opinion about the structure of Elizabethan verse.

In the second part of the present work we shall fully, and as we hope to the reader's satisfaction, set forth the far-reaching and innumerable corruptions which the old texts of Shakespeare and his contemporaries have suffered at the hands of printers and correctors; after which we trust it will become clear to the student that not a single fact, not a single argument can be adduced that would make against our view respecting the structure of the blank verse and the heroic line used by Elizabethan poets.

On the other hand, there are many grave and well-founded

objections to what may be called the prevailing view on the subject in question.

If we wanted to enter into full detail, we should require a whole volume only to discuss and refute the views of the various spokesmen who have built up the opinion now prevailing. But this is the less necessary, since in the gross all these details have already been discussed by us, though as a rule indirectly, or are still reserved for discussion in the sequel.

We shall therefore confine ourselves to a few general considerations that touch the very heart of the matter. In the first place, then, we find that the *practice* of later poets is at serious variance with the prevailing opinion as to the qualities that go to make the finest blank verse. Although we think this observation one of great importance, we refrain in this place from laying too much stress on its argumentative force, and from setting forth its full bearing, because a more detailed discussion of it would lead us into part of the fair demesnes of æsthetic criticism — a field that in discussions like the present had better be left severely alone.

A far graver objection to the prevailing opinion is, that it is never stated in unambiguous, exact terms. If we ask its advocates for a formulation of it, they are apt to put us off with such a poor definition as "Shakespeare's blank verse is *a loose metre*." But the followers of Sidney Walker, for instance, will not even admit this much.

There are two points only, connected with Shakespeare's blank verse, on which there really seems to be a pretty general consensus of opinion, viz. the occurrence of shorter lines in monologue and dialogue, and the admissibleness of an extra unstressed syllable after the verse-pause, if the verse-pause comes after the fifth or the seventh unstressed syllable; which last assumption we have long believed in as an axiom ourselves, until we were undeceived.

As regards other points, there would seem to be no concurrent opinion properly so called. We may pitch upon whatever prosodic particular we please, we are invariably brought face to face with differences of opinion between the different authorities, *who accordingly cannot with any propriety be said to constitute a consensus of opinion.*

In every department of knowledge where so great a difference of opinions is found to obtain between the authorities, any impartial and unprejudiced searcher after truth will of course be led to the conclusion that the matter has not as yet been probed to the bottom, that there is a problem left for solution; and if our readers will be content to look at the matter from this point of view, we shall be more than satisfied.

There is more however: not only do the authorities differ in opinion among themselves, but we are sure of keeping within the mark in asserting that almost every authority in this department flatly contradicts himself. We shall beg leave to show this by one example.

The Cambridge Editors (Ed. 1894, Preface to Vol. i, p. xvii) say: "Corrections of metre are avoided even more carefully than those of grammar."

This is no doubt an excellent canon for the guidance of every Shakespeare-editor, who does not know the laws of the said metre, but consistency imperatively demands that an editor who abstains from all attempts at correcting the metre, should at the same time rigidly deny himself the liberty of spoiling it. But the Cambridge editors tie their hands by no such restriction; in a large number of lines, for instance, they have arbitrarily spoiled the metre by substituting the full forms of the words for the syncopated ones found in print in the old editions; *e. g.* of *votresse* they make *votaress,* etc., etc., etc. Nay, at times they even go so far as not only to spoil the metre, but also to improve away the rhymes; in Venus 565 and 567, for example, "tempring" and "ventring" constitute a pure Elizabethan double rhyme (pronounce: *tenring—venring*), but the Cambridge and Globe Editors print *tempering* and *venturing*, thereby converting the lines into alexandrines, and restricting the rhyme to the weak ending *-ing*. But perhaps they are consistent in doing away with all syncopations, the reader may ask. It is our duty at once to undeceive him: the Cambridge and Globe Editors print *probal* (to represent the modern *probable*), *inter'gatories,* etc., etc., etc.

But if they have here and there happened to *spoil* the metre, perhaps they have nevertheless consistently and care-

fully *avoided corrections* of the metre, as they pretend to have done? Again we are bound to dissipate any such illusion on the questioner's part: they have copied from other editors hundreds of re-arrangements of lines, thereby correcting the metre with a vengeance; nay more, they have introduced certain new re-arrangements of their own invention. We do not now remember whether among these rearrangements there is one here and there that hits the mark, but this will hardly vitiate our argument.

Those who would study Shakespeare's versification, "especially, if they are earnest students", are by the Cambridge Editors referred to Dr. Guest's *History of English Rhythms*.

In the case of students who are not "earnest", it is chiefly Capell and Sidney Walker that, according to these mentors, would seem to demand notice on their parts; and this advice is the more surprising as Capell and Sidney Walker hold metrical views quite different from those represented by Dr. Guest. It is exactly the same as if one were to say: "Those who would study the Christian religion we refer to the works of Luther and Melanchthon, but 'especially, if they are earnest students', to the writings of Ignatius Loyola."

The work by Dr. Guest, thus recommended to our notice, is a very erudite work, containing a great deal of Anglo-Saxon and a great many true and wise things besides. But any one who comes to the work with the hope of receiving from it useful light on the subject of Shakespearian versification, is sure to meet with grievous disappointment.

According to Dr. Guest the blank verse of Shakespeare and his contemporaries consists of lines which may number from one to fourteen (fifteen) syllables. Each line of more than eight syllables has the verse-pause somewhere about the *middle* of the line. Owing to this, each line of at least nine syllables consists of two "sections", and in each section *any* combination of stressed and unstressed syllables is possible. It goes without saying and directly follows from the above, that the number of syllables in each section also admits of great variation.

If these assertions represent the real state of the case,

blank verse is simply prose and nothing else, for any piece of prose may be printed so as to look like verse that meets all the requirements of the blank verse described by Dr. Guest. We hope to give a specimen of this kind of verse at the close of the present chapter.

The only circumstance that would seem to militate against the structural identity of prose and blank verse of this kind, is the obligatory verse-pause about the middle of the line; and the possibility of Dr. Guest's theory of blank verse is therefore absolutely dependent on his theory of the verse-pause.

In the line

> Have found him guilty of high treason. Much
> *H* 8. ii, 1, 27,

Dr. Guest puts the "middle pause" after *guilty*. The pause after *treason*, he calls a "stop", and stops of this kind he brands as "*licenses*" [1] and "*abuses*" [1], indignantly adding that they are "*opposed to every principle of accentual rhythm.*" [1] And why all this virtuous ire? we may ask. Evidently, merely because these "stops" absolutely refuse to fit in with his preconceived system. Dr. Guest knows quite as well as we do, that they are frequent enough, even in the work of the best poets.

If now we may assume a middle pause on the principle exemplified in Dr. Guest's middle pause after *guilty* in the line just cited, the last obstacle to prevent the structural identification of blank verse and prose, utterly vanishes, and the thing may with perfect security be left to the hands of a tolerably careful printer.

But there is more behind: in the second line of

> And negligent securitie and ease
> Unbridled sensualitie begat.
> *Drayton*, M. for M. 98,

Dr. Guest puts the middle pause *in the very body of a word*, i. e. after the first syllable of *sensualitie*!

"There are many instances", he sagely opines, "and some

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[1] The italics are ours.

of high authority, in which the middle pause falls in the midst of a word. These, however, should not be imitated." "Should not be imitated!" we should indeed think so! Just fancy a critic who should recommend the forcible insertion of a verse-pause where there cannot possibly be one!

> And as imagination bodies forth
> The forms of things unknown, the Doctor's pen
> Turns them to shapes and gives to *airy nothing*
> *A local habitation and a name!*

Dr. Guest may after all have mistaken his real vocation: he ought to have set up as a poet!

An honest searcher after truth first observes facts with care and diligence, and then attempts to build up his system in accordance with the facts observed. Dr. Guest has set to work the opposite way: he has first devised his system, and then compels the facts to square with it, whether they will or not. This is the reason why he is continually on strained terms with Milton's blank verse. Seen through his spectacles, Milton's blank verse is little more than a stringing together of licenses and abuses, and Dr. Guest himself knows far better than the benighted author of Paradise Lost what in poetry is beautiful or ugly, admissible or forbidden.

The late Alexander John Ellis, [1] the celebrated phonetician, thus scans Milton's P. L. i, 3 & 4:

> Bróught (1) déath (2) into the wórld (2), and áll (1) our wóe (2)
> With lóss (1) of E(2)den, till one greát(2)er mán (2)

where the bracketed figures after the syllables are intended to mark the relative amounts of stress.

At bottom, Mr. Ellis's only mistake is, that like so many other critics of poetry he has formed an utterly erroneous idea of the nature of the verse-accent, and has failed to break with the conception of "quantity" for good and all. We are perfectly aware that he *professes* utterly to reject the idea of "quantity" in modern verse, and that he has constructed no fewer than five and forty adjectives in order to illustrate his notion of the syllable as regards its being

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[1] Transactions of the Philological Society, 1875—1876, p. 437.

stressed or unstressed, but we need only look at his scansion to perceive at a glance that to him the words *stressed* and *unstressed* express absolute conceptions — absolute in so far as he has beforehand to his own satisfaction fixed the accentual value to be assigned to a given syllable. There's the rub! There's the respect that makes the great phonetician come to grief over a simple question of reading poetry! To Mr. Ellis such a word as *brought* is stressed from the very nature of its constitution, and such a word as *the* necessarily unstressed for the same reason, wherever or under whatever circumstances these words may respectively occur. His bracketed figures correctly show that the word *death*, which follows *brought*, has more stress than the latter. But the true conception of verse-accent is merely this relative superiority of stress, and nothing else. And therefore, since *death* is stressed, *brought* must needs be unstressed.

In the second line Ellis marks both *till* and *one* as unstressed. The obvious reason of this is, that the phonetician Ellis has beforehand settled to his own satisfaction that these little words must fall below the average so far as stress (quantity?) is concerned. But this is evidently not going to the root of the matter: the real question is, whether the correct utterance of the second line, of course in connection with the other lines before and after it, does not imperatively demand a far stronger stress for *till* than for *one*. And since every intelligent reader is sure to comply with this demand, therefore *till* must needs have the verse-accent.

Contrary to modern usage, the word *into* has the stress on the second syllable, and this is a frequent practice with Milton, Shakespeare, etc.

His mistaken notion of the verse-accent further leads Ellis to assign four accents only to the second line, and to follow this up with the general assertion that in blank verse and in the heroic line the number of five accents is not obligatory. We can now clearly discern the source of this mistake.

On page 445 l. c. Ellis attacks the "routine scansion." He thinks it absurd that in

> To be or not to be; that is the question.

Hamlet should be made to lay the same amount of stress

on each of the five even syllables, and to give the very same weak stress to each of the odd syllables. "This", he goes on to say, "is the 'routine-scansion' which I deprecate, this is the scansion which, as I understand them, grammarians lay down, and which I cannot believe that poets ever practised, whatever early rhymesters may have done."

We think we may completely reassure the shade of Mr. Ellis: the most arrant "early rhymesters" have never insisted on such a pronunciation, and Mr. Ellis has utterly misunderstood the "grammarians", though we fail to see whom precisely he means in using the term.

It is highly characteristic that Ellis here lays *his own mistaken ideas* about accent at the door of the "grammarians" whom he pooh-poohs. For only he who assumes that the conception expressed by the word *accent* is an absolute one, which accordingly always represents the same value, can hit on the idea that a man who lays down that the even syllables of the line we have cited bear the stress, must necessarily be understood to mean that all these stressed syllables must have *absolutely equal* stress as well.

On pp. 466 & 467 Ellis discusses two lines of Milton:

eternal wrath
Burn'd after them to the bottomless pit.
*P. L.* iv, 866.
With them from bliss to the bottomless deep.
*P. R.* i, 361.

After various fruitless efforts to scan these lines, our author writes: "Even a Milton cannot succeed in making the result rhythmical."

This again, we make bold to say, is the language of sheer ignorance!

In both these lines *the* is stressed; in both of them the verse-pause is after the sixth syllable, i. e. after *the*, and in both of them we have inversion of the fourth accent. Read the lines in this way, and you get not only perfectly rhythmical lines of a very frequent type, but also lines of exceptional strength and fulness of expression.

A stressed *the*, also followed by the verse-pause occurs, for example, in John iv, 3, 54:

To the yet unbegotten sin of times;

Those who have once realised the force and glory of the stress laid on so poor a word as *the*, will admit that one of our emendations in Othello (see reference to *med'c'nall* pp. 50 & 51), where we have twice placed a stressed *a* at the end of a line, *must* hit the mark.

Perhaps, in illustration of the point here discussed, it is worth while to cite also the following line:

On thís side mý hand, ánd on thát side yóurs.
*R* 2. iv, 1, 183,

where we see that the three substantives are unstressed, while the four pronouns bear verse-accents.

He to whose inmost bosom such things fail to come home, may as well give up all hope of ever probing the secrets of modern prosody.

The celebrated phonetician Ellis, for one, had *not* probed them; he had even to learn how to read a line of blank verse.

The line

Invoke thy aid to my advent'rous song
*Milton*, P. L. i, 13,

for example, is by him scanned in such a way that he has to make the syncopated *u* do duty as an additional syllable (p. 438).

The *editio princeps* of Paradise Lost has not got a *u* here, and not even an apostrophe, which proves how common the dropping of the *u* in *adventurous* must have been. Of course there is the possibility that Mr. Ellis used an "edited" copy of Paradise Lost when penning his observations on Milton's versification, but *even if we assume this to have been the case*, our reasoning loses nothing of its force thereby, since our author, referring to matters of this kind on p. 462, cannot possibly be misunderstood where he says: "I see no reason for not reading the words fully, with a natural pronunciation."

If Mr. Ellis were still among the living, we should have liked to ask him whether he meant that in his opinion Milton could have built up his blank verse in such a way that two centuries after his time the said blank verse would not offer a shadow of difficulty to Mr. Ellis's "natural pronunciation." Did Mr. Ellis really mean that that „natural pro-

nunciation" of the English language did not change since Milton's time?

And we should like to know what Mr. Ellis would have said to a child that in being taught to read, obstinately insisted on pronouncing extra letters that were not in his primer.

There are a hundred chances to one that a modern authority on Shakespearian versification, when confronted with our definition of Shakespeare's blank verse, and being told that such and such words must be syncopated, such and such others apocopated etc., will forthwith make answer to the effect that he altogether objects to "putting a poet into the bed of Procrustes."

At the first blush this answer seems to be decidedly to the purpose. It is besides a very convenient one, and has as such been in great favour for a long time past as an effectual choker to stop the mouths of those whom in a sense we may call our predecessors. The answer has besides the additional advantage that it dispenses the giver from such study of Elizabethan English as might once for all prove whether our syncopes, apocopes, coalitions, etc. have existence in our imagination only, or whether they actually form an essential element in the pronunciation of Shakespeare's day.

But if we go to the bottom of the matter, such an answer is altogether beside the question, and unfair into the bargain, since in giving it our adversary assumes a stand-point of superiority to which he has no right, and taxes us with a degree of narrowness of view which we altogether disclaim.

Or what right has our esteemed adversary to suspect *us* of putting the poet into the bed of Procrustes?

As if it is not the poets themselves who are content to put up with the Procrustean couch, if so poor a metaphor be admissible.

Have not poets in all modern tongues — down to those who write in the English of our day — in all ages syncopated, etc., certain words to serve the purposes of rhythmical arrangement, if they could do so without clashing with what was deemed compatible with the established usage of *their* day in matters of pronunciation?

Have not the poets themselves of their own accord taken upon them the trammels of rhyme, hampered themselves with definite restrictions as to the number of syllables in a line, and tied themselves down to rigid rules in the sequence of stressed and unstressed syllables?

And have they not with such aids — though not of course by such means alone — created a glorious world of melody for us to enjoy?

Besides having the Procrustes argument cast in our teeth, we shall of course be told that our theory of blank verse constitutes a step backward, since such verse-lines as we postulate are sadly monotonous, and since it is even the glorious and immortal merit of Marlowe and Shakespeare to have conquered new worlds for English poetry in this direction.

This is a purely æsthetic argument of which the *reductio ad absurdum* would be: prose is far more beautiful than poetry. There are a great many persons who in their heart of hearts really think so; as for ourselves, we cannot but think it strange that Marlowe and Shakespeare should have had to be born to convince the world of the superiority of prose to poetry.

But we have now reached a point where argument almost ceases to be of use.

We would be thought second to none in profound respect for æsthetic criticism, but it would be useless to deny that at times we are haunted by a vague misgiving that its loudest spokesmen are occasional denizens of some modified Nephelococcygia,

> Where Asses bray, and prattling Pies doe chatter.

Be this as it may, it is quite sure that the edifice of æsthetics has now and then been reared on anything but solid foundations, and it is no less certain that many æsthetic views have changed with the times that gave them birth.

The æsthetic critics of our day who should refuse to accept our definition of blank verse on the score of its alleged monotony, would seem to have very dull ears and to be altogether blind to the endless variety which this blank verse admits of.

We would here remind the student of the eight types we have laid down on the basis of the inverted verse-accent, of the variety born from the differences in the stress of the accented and of the unaccented syllables among themselves, of the various gradations in the enjambment, of the diversity which the placing of the verse-pause allows of, and of the variety admissible in the duration of the verse-pauses. These are the main points to be considered from a prosodic point of view, and the number of the permutations and combinations which they render possible, is so vast that we can try to give an idea of it, only by using a metaphor. The matter strikes us as bearing a close analogy to the leafage of a tree. Each leaf is clearly marked as belonging to no other tree, and all the time there are no two leaves exactly alike.

Those æsthetic critics who condemn the blank verse we have described as too monotonous, impress us in the way of lovers of nature who should prefer to see the giant of our forests bear a couple of thousands of other leaves in addition to those of his own growth .... in order to avoid the monotony of oak-leaves and nothing else!

We have said that the necessary inference to be drawn from the reasoning of these modern æsthetes would be a confession that prose is finer than what we understand by blank verse. But there is more. We contend that the praise lavished on this so-called new blank verse of Marlowe and Shakespeare, is nothing more or less than the glorification of prose at the expense of the claims of poetry.

What certain critics of our time are pleased to style blank verse, and to laud to the skies as such, is merely the prose into which the numerous form-alterations introduced by the printers and editors, have converted the original blank verse intended by the poets.

To a limited extent we have already made this clear in the preceding pages; for abundant evidence of it we must refer the reader to the subsequent chapters dealing with the criticism of the text.

We shall here confine ourselves to a brief demonstration of the truth that any piece of prose, chosen at random, will answer all the requirements of what our time thinks fit

to describe as the highest development of the idea of blank verse.

An unnamed author thus delivers himself on the subject of blank verse [1]:

> The genius of Marlowe transformed it into the noblest and most flexible of English metres. If we examine the mechanism of his verse, we shall see that it differed from that of his predecessors in the resolution of the iambic into tribrachs and dactyls; *in the frequent substitution of trochees and pyrrhics for monosyllables*, in the interspersion of Alexandrines, in the shifting of the pauses, in the use of hemistichs, in the interlinking of verse with verse. It was therefore no mere modification, no mere improvement on the earlier forms of blank verse: it was a new creation.

We have selected this passage, because it reproduces the prevailing opinion with such unfailing and delicious fidelity, and because the words we have italicised once more prove that in many cases writers on this subject have only a dim consciousness of the real sense of the words they use — a thing by no means uncommon with people who indulge in the luxury of technical terms, and are content to act the part of parrots.

The "new creation" is absolutely identical in structure with the writer's prose:

> The genius of Marlowe transformed it into
> The noblest and most flexible of English metres.
> If we examine the mechanism of his verse,
> We shall see that
> It differed from that of his predecessors
> In the resolution of the iambic into
> Tribrachs and dactyls; in the frequent substitution
> Of trochees and pyrrhics for monosyllables,
> In the interspersion of Alexandrines, in
> The shifting of the pauses, in the use
> Of hemistichs, in the interlinking
> Of verse with verse.
> It was therefore no mere modification,
> No mere improvement on the earlier
> Forms of blank verse: it was a new creation!!!

[1] The Predecessors of Shakspeare. The Quarterly Review N°. 322. Oct. 1885, p. 362.

# CHAPTER XII.

## HISTORY OF THE STRUCTURE OF THE BLANK-VERSE LINE.

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Who wants to get at the bottom of a thing, must not shirk the trouble of a more or less arduous historical investigation.

At the first step we take, we learn that the blank-verse line was born from a compromise.

More than five centuries ago those who used the language of Dante and Petrarch as a literary medium, were casting about — as in England poets are casting about down to the present day — for a modern poetical form in which the masterpieces of Greek and Latin verse might be satisfactorily reproduced.

What they were seeking for eluded their search, but their efforts proved not altogether fruitless: they hit on a new form, the *versi sciolti*, which, while retaining the structure of the Italian hendecasyllabics, so far conformed to classical metres as to cast off the fetters of rhyme.

It is a somewhat striking circumstance that the blank verse thus born soon fell into comparative disuse in Italy, but after having been transplanted to England, in its new country became the most cherished form for narrative and dramatic poetry, and from England in its turn spread over the continent of Europe.

To Henry Howard, earl of Surrey, belongs the honour of having enriched English literature by endowing it with three poetical forms of Italian origin: the *terza rima*, the sonnet, and the blank-verse line. And, again in close imi-

tation of an Italian original, Surrey selected for his first essay in blank verse the second and the fourth book of Virgil's Aeneid.

The structure of this first English blank verse is highly remarkable, and amply deserves detailed consideration.

The second book consists of 1069, and the fourth of 943 lines, together 2012 lines. The material thus at hand for investigation is certainly of sufficient extent, but unfortunately it is not absolutely reliable: Surrey never corrected the proof-sheets of what was first printed in 1557, ten years after his tragic death. We fully agree with Nott [1] that "it has come to us in an imperfect state," but we totally dissent from the latter's untenable hypothesis that Surrey's translation must originally have been composed in "blank Alexandrine verse," which "he afterwards changed .... to the blank Decasyllabic verse."

Nott seems to have arrived at this fantastic conclusion from having, as he says, discovered in Surrey's work "a large number of Alexandrine lines", the presence of which he accounts for by their having escaped Surrey's attention in the process of re-writing his translation. Nott's "large number" is a mistake, for we have not counted more than seven in all. Further, there are "a large number of lines entirely destitute of harmony" — a verdict with which we heartily agree — and "many lines" — a gross overstatement! — in which also the "sense" is "imperfect". Nott thinks that by inserting one or two words it is easy to set right the "harmony" and the "sense", and thus to restore the Alexandrines which he supposes Surrey to have originally written.

But to those who are familiar with the prosody of the period, and who know that printers were apt to print the full form also in cases where the poet had intended the curtailed or shortened one, a considerable number of the difficulties in Surrey's versification disappear, and only a few lines are left for fuller discussion. To these lines we shall presently return, after having first given the following

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[1] The Works of Henry Howard Earl of Surrey and of Sir Thomas Wyatt the Elder. Edited by Geo. Fred. Nott, D. D. F. S. A. — London T. Bensley, 1815.

examples of lenghtened or shortened word-forms, absolute completeness of detail being unnecessary in the case before us.

*Additional syllables*: soldier ii, 11; nation ii, 198; rattling ii, 383; pray̆er ii, 415; fire ii, 905; harbrough iv, 53; marriage iv, 75; noise iv, 394.

*Aphæresis*[1]: peas'd ii, 147; 'lieved ii, 312; (re)venge ii, 755; 'treat ii, 835; (e)gainst ii, 889; braid iv, 476; 'cense iv, 598; 'splay'd iv, 783; (be)fore iv, 832.

*Syncope*: op(e)ning ii, 204; Asty(a)nax ii, 592; p(a)lace ii, 639; show(e)r iv, 154; quiv(e)ring iv, 192; clatt'ring iv, 192; a very telling instance, twice shown in print, is Lacon (for Laocoon) ii, 268 and 289.

*Apocope*: Minerve ii, 43; determed ii, 80; Palamede ii, 102; Diomed ii, 208; Arge ii, 229; Asi(a) ii, 244; Achille ii, 250; Menelae ii, 334; Deiphob(us) ii, 395; Hypan(is) ii, 435; Automed(on) ii, 615; Hecub(a) ii, 646; dear(er) iv, 39; neph(ew) iv, 209; wom(an) iv, 271; troub(le)d iv, 460; haunt(ed) iv, 538; suff(er) iv, 726; wind(ow)s iv, 782; Ascan(ius) iv, 802.

*Coalition*: t(o) our iv, 14; (i)t blew iv, 58; wat'r(y) Orion iv, 67; nav(y) and iv, 721; 'fore (hi)s iv, 832.

From the instances last given we see that two of Nott's Alexandrines, iv, 67 and iv, 832, are shown to be regular lines by mere considerations of prosody.

As regards the other five, the case is somewhat different. Line ii, 431 runs thus:

> As fury guided me, and wheras I had heard

Nott, *in flat contradiction to his own hypothesis*, wants to read this line as follows:

> As fury guided and whereas I heard

"Of the redundant words omitted", he says, "one is not necessary to the sense; the other is injurious to it." In the present point of textual criticism — and it is the sole one among all his proposed emendations — we entirely side

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[1] Cases of *aphæresis*, *syncope*, etc., not marked by the old printer, we enclose in parentheses.

with Nott, begging leave to add that the unnecessary word *me* is also wanting in Virgil's corresponding line. We are thus led to the conclusion that the two words in question have been interpolated by the editor of 1557.

Another very clear case of interpolation by the said editor is found in line iv, 72:

> By sacrifice for grace, with hogrels of two years

Now, a hoggerel is a sheep of the second year, and the editor has saddled the line with a questionable pleonasm and with two supernumerary syllables. The genuine reading is undoubtedly:

> By sacrifice for grace, with hoggerels,

Lines ii, 1019 f. run as follows:

> The children orderly and mothers pale for fright,
> Long ranged on a row stood round about.

These lines translate: *Pueri et pavidæ longo ordine matres Stant circum*; "the sense not allowing anything to be rejected" says Nott. We observe that *orderly* has nothing corresponding to it in the original, and that by the omission of this word and by remembering that *childeren* is often met with as a trisyllable, we can make the line perfectly regular. The old editor probably looked upon the interpolation of *orderly* as an improvement of the line, because he read *children* as a dissyllable.

The same thing, inducing the interpolation of *her* on the editor's part, seems to be exemplified in line ii, 760:

> Home to her spouse, (her) parents and children,

The Alexandrine iv, 30:

> Now feelingly I taste the steps of mine old flame.

translates "*agnosco veteris vestigia flammæ*"; we feel almost sure that Surrey wrote:

> Feeling I taste the steps of mine old flame.

and that the old editor for reasons of his own has thought fit to dilute the line.

Of Nott's seven Alexandrines we have now only one left unaccounted for, viz. iv, 714 [1], and this verse we confess ourselves unable to bring into line. Nor do we know what to do with the non-Alexandrine lines ii, 216; ii, 824, and iv, 686, which we look upon as corrupt, but confess our inability to set right.

In a very few cases the printer has wrongly syncopated a word, but such things are found in almost all printed poetry of the time. Thus in ii, 141 the printed text has *clinch'd* instead of the dissyllable *clinched*.

We can now proceed to a more detailed review of the structure of Surrey's blank verse, and would call attention to the following points as those of greatest interest:

1°. *Surrey's blank-verse line consists of ten syllables.* Lines ii, 85; 840; 1049; iv, 57 and 292 are of four, six or eight syllables only, but on referring to the Latin original we find that in all these cases the corresponding lines are curtailed hexameters, so that we are led to conclude that the poet used broken lines in faithful imitation of the copy before him. He was not, however, consistent to the extent of rendering *every* curtailed hexameter without exception by a broken line in his translation.

We afterwards find the same principle acted upon by Gascoigne: in his *Steele Glas*, an original poem, there are no half-lines, but there are several such in Gascoigne and Kinwelmarsh's *Jocasta*, a translation of the Phœnissæ of Euripides.

In Surrey's Aeneid seven lines are seeming hendecasyllabics, the last syllable being unaccented. These are lines ii, 333; iv, 23; 392; 427; 539; 701 and 913. The final

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[1] This line runs thus:

Her cares redouble: loue doth rise and rage again,

We are half-inclined to assume that it is genuine, and has flown from Surrey's pen by mistake. Lapses like this are by no means rare in poets who handle new or unusual forms of poetry. We may just point to the analogous cases of twelve-syllable lines in Lessing's *Nathan der Weise*, among which i, 2, 133 comes in very pat as an instance in point:

Allein es schadet; ja, es schadet allerdings.

German blank verse was first used by Joh. Heinr. Schlegel in 1757, but did not become popular before Lessing used it in *Nathan*.

We have an impression that Goethe somewhere has an hexameter of *seven* feet, but we regret that we have not succeeded in putting our finger on it.

words are respectively: *Thoas, dissever'd, hallowed, forsaken, confounded, remember*, and *mounted*. Now, when we see that about 2000 lines are without this eleventh syllable; when we observe that Surrey, in order to avoid this eleventh syllable, uses, for instance, the forms *Minerve* ii, 43 and *Achille* ii, 250 at the end of the line — we select these examples because these two words are met with in their more usual full form also in the middle of a line —; and when we remember that, according to the rules of prosody then in vogue, in none of the seven words enumerated the final syllable *need* be sounded, it becomes exceedingly probable that in all these seven cases the eleventh syllable is due not to Surrey himself, but to the printer or the editor of his work.

2°. *The tenth syllable is always an accented one.* The number of lines forming a seeming exception to this rule, is very small indeed. In the case of *dancing* iv, 394, and of *yelling* iv, 890, it is the second syllable that demands the stress. Speaking generally, the old practice of accenting the ending *-ing* and various other terminations, would seem to have been obsolete in Surrey's time, but also in his rhymed verse examples of obsolete accentuations of this nature are now and then met with, *e. g.* (p. 60)

I see well by thy port and chere,
And by thy looks and thy manére;

compare also the following two lines (p. 61), where, however, the printed text has the erroneous reading *marvellous*:

If absence, quoth I, be mar'lóus,
I find her not so dangerous;

The other blank-verse lines in our text that seem to form an exception to the rule stated under 2°, all end in proper names, such as line ii, 683

Escaped from the slaughter of Pyrrhús,

together with: Mínervá, ii, 22; Átridés ii, 529; Cerés ii, 985; Cítherón iv, 393; and Ánchisés iv, 560. In all these cases the stress must be laid as we have marked it. Referring to one of these words, Nott says: "The reader will observe that Citheron in the translation is pronounced very differently from what it is in Virgil. Chaucer pronounces it as

Surrey does. *K. Tale,* 1938. Our early writers seem to have paid little attention to this point. Achilles is frequently pronounced Achĭlēs."

Of course, there can be no question of "little attention" on the part of the early writers. They wrote thus, because they pronounced thus, and they pronounced such proper names the way they did, because these proper names had found their way into the English language, not directly from the Greek and Latin, but indirectly through the French.

On the other hand the "little attention" complained of does plainly show itself in philologists of Nott's stamp. Thus, for example, in an argument against Tyrwhitt, Nott makes the assertion that if Chaucer had wished to use pure iambic decasyllables, he would not have written

> In her is high beauty withouten pride.
> (*Cant. Tales* 4522)

as he actually did, but:

> In her high beauty is withouten pride.

Here Nott shows himself altogether innocent of any acquaintance with the elementary fact in the history of the English language, that the French word in question was of course first used in English with its French accentuation. But with reference to the following line from Wyatt (Vol. ii, p. 25)

> So cruel, that art cloked with beaulty!

remarking on the *l* in *beaulty*, he observes, "I believe no more was intended than to mark that *beautè*, the French pronunciation of the word, was intended. This was evidently required for the rhyme."

But even if one gives more attention to the point than Nott was apt to do, the question of the accentuation of words in the sixteenth century is and continues to be an exceedingly knotty one. In the case of a word taken from the French, we certainly have in its accentuation in the latter language an indication of considerable value, but this indication can become certainty only if we have at our disposal the additional evidence furnished by a rhyme or by a particular mode of syncopation of the word in question. Of the word *forest*, for example, which has been taken from

the French, we have in print the syncopated form *frest*, which puts it beyond all doubt that at one time the word *forest* was in English pronounced with the stress on the second syllable. Exactly the same reasoning will apply to the word *palace*, and we have good grounds for assuming that besides these, also the words *altar*, *captive*, *empire*, *entry*, *Goddess*, *phrensy* and *season* were by Surrey accented in two different ways, so that they were in a transitional stage so far as their pronunciation was concerned. Still, we have grave doubts as regards various words that we are inclined to put into this class, so that mistakes have not improbably been committed by us in the statements we are about to give. For the benefit of those students who should wish to test our conclusions, we shall give the results of our investigation with such completeness that it will be easy to ascertain whether any mistakes on our part, to be eventually discovered by others, will perceptibly shake the conclusions at which we have arrived.

3°. *Upwards of* 75% *of Surrey's blank-verse lines are absolutely regular*. The type of this verse may be represented by line ii, 1:

They whisted all, with fixed face attent:

Of such lines we have counted 826 in the second book, and 698 in the fourth.

4°. *Inversion of the first accent occurs in upwards of* 13% *of the whole number of lines*. We mean that with the exception of this inversion the lines are absolutely regular, such as *e. g.* line ii, 30:

Rich, and of fame, while Priam's kingdom stood;

There are 122 lines of this type in the second, and 138 in the fourth book.

5°. *In the case of the inversion of the second accent*, we find in Surrey's Aeneid two different types of lines. As an example of the first type we may cite line ii, 514:

Aye me! bootless it is for any wight

Of this type we have found only four more, viz. ii, 198; 289; iv, 690 and 763. Lines of this structure, which we have already exemplified from Shakespeare also, are not

unharmonious, because the inversion of the accent is preceded by a verse-pause.

But Surrey makes use of this accentual inversion in cases *in which no verse-pause precedes*, and then the result is found to be decidedly unharmonious, *e. g.* line ii, 578:

With such weapons they shope them to defend,

To this unharmonious type belong: ii, 18; 169; 397; 432; 494; 578; 581; 640; 665; 690; 821; 901; 906; 909; 944; 949; 977; 1025; 1059; iv, 8; 32; 68; 290; 334; 354; 407; 455; 491; 605; 727; 737; 742; 805; 921; 928, and 940. We thus count 19 of these lines in the second book, and 17 in the fourth; together 36 lines.

6°. In the case of *the inversion of the third accent* we again meet with the harmonious and the harsh type of line.

*Harmonious* is, for example, line ii, 265:

With glowing eyen, tainted with blood and fire;

and in this class we put ii, 89; 265; 304; 349; 406; 419; 490; 524; 527; 570; 663; 671; 730; 757; 800; 904; 915; 916; 919; 958; 970; iv, 106; 107; 141; 159; 162; 192; 223; 239; 241; 263; 266; 322; 395; 533; 587; 601; 632; 662; 692; 694; 707; 710; 713; 746; 756; 861; 862; 896; 907; 909; 922, and 935. Twenty-one lines in the second book, and thirty-two in the fourth, together 53 lines.

*Unharmonious* is line ii, 384:

Although mine old Father Anchises' house

and with this line we class ii, 181; 384; 386; 569; 785; iv, 421, and 850; seven lines in all.

7°. *Inversion of the fourth accent.*

*Harmonious* is line ii, 405:

A seemly thing to die, arm'd in the field.

Of lines thus built we have: ii, 8; 99; 142; 405; 605; 662; 791; 961; 1016; 1029; iv, 46; 78; 92; 199; 235; 240; 299; 321; 324; 416; 563; 581; 815; 873, and 878. Twenty-five lines in all.

*Unharmonious* is line ii, 586:

A postern with a blind wicket there was,

and of such lines we have: ii, 505; 515; 586; 618; 731; 848; 907; 950; 972; 1032; iv, 229; 257; 374; 528; 562; 718; 744; 841, and 855. Together 19 lines.

8°. *Inversion of both the first and the second accent* always makes a line *unharmonious, e.g.* line ii, 130:

Yea, and either Atride would buy it dear.

Of lines of this type we have found: ii, 130; 462; 528; 541; 609; 634; 657; 781; 857; 987; 1001; 1037: iv, 238; 327; 584; 626; 771, and 826. Eighteen lines in all.

9°. *Inversion of the first and the third accent.*

*Harmonious* is line ii, 33:

Shrouding themselves under the desert shore.

With this type we class: ii, 33; 102; 394; 407; 458; 481; 484; 488; 530; 579; 760; 882; 912; 925; 959; 971; 1002; 1014; iv, 294; 340; 595; 610, and 779. Together 23 lines.

*Unharmonious* on the contrary is line iv, 684:

Erebus the grisly, and Chaos huge,

We have not found any other lines of this type.

10°. *Inversion of the first and the fourth accent.*

*Harmonious* is line ii, 888:

Lo! in my gate my spouse, clasping my feet,

together with iv, 126; 432, and 758. Four lines in all.

*Unharmonious* is line iv, 570:

Quiet I ask, and a time of delay,

as are also ii, 26, and 403. Three lines together.

11°. *Concurrent inversion of the second and the third accent is always unharmonious*; *e. g.* line ii, 941:

And my wife shall follow far off my steps.

together with ii, 845, and 985. Three lines in all.

12°. *Concurrent inversion of the second and the fourth accent. Harmonious* is line ii, 1035:

The King of the high heav(en) suff'reth it not.

*Unharmonious* is line ii, 610:

Whom cold winter all bowln, hid under ground;

as are also ii, 1060; iv, 228, and 899, making a total of four lines.

13°. *Concurrent inversion of the third and the fourth accent* is always unharmonious; *e. g.* line ii, 469:

Each palace, and sacred porch of the Gods.

To this class belong ii, 107; 469; 474; 507; 710; 726; 914; 917; iv, 392; 691; 699; 801; 827, and 916. Together 14 lines.

14°. *Concurrent inversion of the first, the third and the fourth accent* must needs always be unharmonious. Of this type there are two lines, viz. iv, 524:

Fell to their work, from the shore to unstock

and iv, 697:

Bent for to die, calls the Gods to record,

15°. *Concurrent inversion of the second, the third and the fourth accent* must likewise always be unharmonious; our only specimen of this type being line ii, 631:

The 'frayd mothers, wandring through the wide house,

If in addition to all this we observe in conclusion that Surrey already favours the run-on line, *e. g.*

From whence the wretched Trojans did throw down
Darts, spent in waste. Unto a turret then
We stept; .... ii, 594 & 595,

we may say that his blank verse, *as distinguished from all the blank verse written after him* [1], is characterised by the presence in it of the various types of unharmonious lines which we have enumerated. The number of these unharmonious lines we find to be 108, *i. e.* more than 5 % of the whole number of lines contained in Surrey's translation.

Surrey's blank verse in structure comes near to French

[1] Of course this is not absolutely true, and we are quite ready to admit that later poets may now and then have been guilty of an unharmonious line.

verse. It is well-known that in French verse the regular alternation of unaccented and accented syllables is by no means a necessity. As a rule, in French Alexandrines only two syllables, the sixth, and the twelfth, invariably have full stress, while the other accents may be arbitrarily distributed over the line. In spite of this irregular distribution of the accent, French Alexandrines are by no means unharmonious in sound. What we call unharmonious in Surrey's blank verse is so, only comparatively speaking; to a great extent the decision on this point is a mere matter of custom and taste. English, German and Dutch ears are apt to resent in blank-verse lines the irregularities that characterise French rhymed verse.

When Surrey first used blank verse as a medium of translation, he must have had a model to work from, and we have from the first suspected that the hendecasyllabics of Italian literature were the verse-form which he imitated. Since, however, we have but a poor pennyworth in Italian scholarship, we have applied to our learned friend Dr. A. S. Kok, of The Hague, who, with an obliging kindness for which we here tender him our sincere thanks, has for our behoof investigated the distribution of the accents over the verse-lines of Ariosto's Orlando Furioso. Dr. Kok's investigation has led him to the conclusion that the same types of lines which we call unharmonious in Surrey's blank verse, occur in Orlando Furioso in exactly the same way; in proof of which we shall beg leave to cite a small number of characteristic lines, in none of which the inversion of the accent is preceded by a verse-pause.

Inversion of the second accent:

Che piuttosto che lui vorria la morte.
ii, 2, 8.

Inversion of the fourth accent:

Non porta lancia nè spada nè mazza
iv, 16, 7.

Inversion of the first and the second accent:

Ornamento e splendor del secol nostro,
i, 3, 2.

Inversion of the first and the third accent:

Fanno or con lunghi, ora con finti e scarsi
ii, 9, 1.

Inversion of the first and the fourth accent:

In Ponente con essa era tornato,
i, 5, 5.

Inversion of the first, the second and the third accent:

Cominciar' quivi una crudel bataglia,
i, 17, 1.

Inversion of the first, the second and the fourth accent:

A la madre veduta abbia la gola
i, 34, 3.

Dr. Kok has been kind enough to supply us with a great many more examples, but we trust those above given will sufficiently illustrate the point in question, and go far to prove our contention.

The first reception of Surrey's blank verse at the hands of English scholars and men of letters, would seem to have been far from warm. Roger Ascham, in "The Scholemaster", first published in 1570 by Mrs. Ascham after her husband's death, thus delivers himself on the subject:

> The noble Lord *Th.* [*sic*] Earle of Surrey, first of all English men, in translating the fourth booke of *Virgill*: and *Gonsalvo Periz* that excellent learned man, and Secretarie to kyng *Philip* of *Spaine*, in translating the *Ulisses* of *Homer* out of *Greke* into *Spanish*, have both, by good iudgement, avoyded the fault of Ryming, yet neither of them hath fullie hite perfite and trew versifying. In deed, they observe iust number, and even feete: but here is the fault, that their feete: be feete without ioyntes, that is to say, not distinct by trew quantitie of sillabes: And so, soch feete, be but numme feete: and be, even as unfitte for a verse to turne and runne roundly withall, as feete of brasse or wood be unweeldie to go well withall. And as a foote of wood, is a plaine shew of a manifest maime, even so feete, in our English versifing, without quantitie and ioyntes, be sure signes, that the verse is either, borne deformed, unnaturall and lame, and so verie unseemlie to looke upon, except to men that be gogle eyed them selves. [1]

[1] Arber's Reprint, pp. 147, 148.

This far from mild verdict should, however, be taken with more than the proverbial grain of salt. It should be remembered that Ascham was a blind and passionate worshipper of the classics, and that he looked down on his mother tongue with pretty much the same contempt which a Big Englander of our time feels for Cape-Dutch. In the passage we have cited, he appears as a forerunner of the well-known literary movement, which, blinking the fundamental difference between accent and quantity, would have English verse conform entirely to classic metre. Readers desirous of more detailed information respecting the said movement, we would refer to "A Discourse of English Poetrie. Together, with the Authors iudgment, touching the reformation of our English Verse. By William Webbe Graduate. Imprinted at London, by Iohn Charlewood for Robert Walley 1586" (Arber's Reprint); and, by way of deterrent, to the piteous attempts made by no less a poet than Edmund Spenser, to distribute the number of consonants over a line of poetry in such a way as to piece together "long" and "short" syllables, for all the world as if there were question of writing Latin verse.

The second English blank verse, still as a medium of translation, appeared in "Songes and Sonettes, written by the ryght honorable Lorde Henry Haward late Earle of Surrey, and other. Apud Richardum Tottel. 1557" [1]. This collection contains *inter alia* two poems by Nicolas Grimald [2], the first entitled "The death of Zoroas, an Egiptian Astronomer, in first fight, that Alexander had with the Persians", and numbering 115 lines; it was translated from the French of Gualtier, and we shall in the sequel refer to it as Z. The second poem is entitled "Marcus Tullius Ciceroes death", consists of 88 lines, and is a translation from Beza's French. We refer to it as C.

We have thus in all no more than 203 lines of blank verse written by Grimald. There is no occasion for textual criticism, except in so far as we again, as everywhere, find

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[1] Arber's Reprint (1870).
[2] l. c. pp. 120 ff.

a few words printed in full which the poet had intended to be shortened.

Of noteworthy accentuations we have *image* C. 41, and *ofspring* C. 52, both of them with the stress on the second syllable.

None of the lines has an eleventh syllable.

Upwards of $76^0/_0$ of the lines are entirely regular; *e. g.* Z. 1:

Now clatt(e)ring arms, now ragyng broyls of warr

Of this type there are 91 lines in Z., and 64 in C., making together 155 lines.

Inversion of the first accent is met with in nearly $20^0/_0$ of the whole number, *e. g.* Z. 3:

Shrowded with shafts, the hev(en): with clowd of darts,

Of this type we count 19 lines in Z. and 21 in C., together 40.

Inversion of the second accent. Example C. 10:

Great grones, e(ve)n at the name of Room reherst:

The only other line of this type is Z. 41.

Inversion of the third accent. Example C. 21:

Nor plighted fayth, prove in sharp time to break:

The only other line of this type is Z. 108.

Inversion of the fourth accent. Example Z. 66:

And eke for Martiall prayse: that, in my shield,

To this type of line also belong Z. 99; 113; and C. 77.

All the lines that show inversion of accent are of the harmonious type. In fact, unharmonious lines, i. e. such as have inversion of accent without a verse-pause preceding, are met with exclusively in Surrey's blank verse, and completely disappear from all the blank verse written after him, so that we shall not have to refer to them in the sequel.

Grimald, who is thus found to have first rejected for English blank verse the structure of Italian or French lines, is as justly as Surrey, nay perhaps with greater right than the latter, entitled to being dignified with the name of the father of English blank verse.

"The Tragedie of Gorboduc, Where of three Actes were wrytten by Thomas Nortone, and the two laste by Thomas Sackvyle" is in many respects a highly remarkable work. It is the first English blank verse not serving as a medium for translation.

It was acted on the 18th of January 1561, and first published by W. Griffith in 1565. The second edition was brought out in 1570 by J. Daye, and contains a preface in which the first edition is called "excedingly corrupted."

If we compare these two editions we are struck by the following points of difference between them.

In the first place we observe an enormous number of differences in the spelling of individual words. As a rule, but by no means invariably so, the spellings of the second edition are more modern than those of the first. Examples: *weary Daye* in line 2 of the editio princeps becomes *wearie day* in the second edition; l. 5: *longe delaye, long delay*; l. 5: *blusshing, blushing*; l. 12: *causeles, causelesse*; l. 15: *mishap, missehappe*; l. 15: *thyne, thine*; l. 19: *whie, why*; l. 22: *tendre, tender*; l. 35: *Aulters, altars*; l. 39: *Ielious, ielous*; l. 70: *faithfull, faithful*; l. 1007: *the, thee.*

We next observe a larger number of misprints in the first than in the second edition. Examples in the first edition: omission of the words *my* in l. 7, *thee* 1046, *live* 1251; of the two last syllables of line 1704 (presumably *may stir*); next we have *the* for *than* 74, *taught* for *thought* 88, *ye* for *we* 153.

From the second edition we may cite the omission of the words *their* in l. 122, and *and* in 986.

In the third place we see that eight lines 1389—1396 are wanting in the second edition, for the omission of which it is impossible to discover any reasonable motive.

And in the fourth place we can lay our finger on at least sixty passages differing in the two editions *in exactly the same way in which, for example, the Quarto and the Folio texts of Shakespeare's Richard III differ from each other.*

The more we study these differences between the two texts, the stronger becomes our impression that the variants of the second edition cannot possibly be restorations of the genuine text as it came from the hands of the authors, but

must necessarily be looked upon as deliberate editorial changes.

This conviction is based on the fact that of a great many changes it is easy to see the reason why they were made, while at the same time it becomes clear that these changes were needless.

In the first edition line 38 runs thus:

For thee my sonne, if thinges so succede,

In this line *thinges* is a dissyllable, so that there is no fault to be found with the verse. Now the second edition reads:

For thee my sonne, if thinges do so succede,

and it is clear that the editor inserted "do" because at the moment he did not think of the fact that *thinges* was an optional dissyllable; that he should have been ignorant of it, as modern editors are apt to be, was not even possible in 1570. Perhaps it is just as possible that out of kind regard for the readers, he thought it better to do away with the difficulty.

The same cause led to the alteration in line 315:

Maye rightlie honour your mortall name.

The second edition here reads *immortall* instead of *mortall*. The change is a grotesque one, and altogether needless, since *your* is a dissyllable.

It was again the same oversight that induced the change in l. 965:

Askes vengeaunce before the heavens face,

the word *vengeaunce* is a trisyllable here of course, but in the second edition we have *still* interpolated after it.

Again, l. 1409 of the first edition runs:

E(ve)n our owne lyves, our wives, and children,

where "childeren" is a word of three syllables, but the second edition puts in the word *deare* at the end of the line.

In l. 620 the motive for the changes is twofold: an unsuspected additional syllable (*youër*), and the archaic accentuation of *perill*:

But, thoughe with great perill of your state,

for which the second edition reads:

But, though with perill of your owne estate,

In l. 274 we have the old accentuation *natúre*:

And oft it hath ben seene, that where Nature

which the second edition changes to:

And oft it hath ben seene, where natures course

In l. 18 we have an instance of the monosyllabic *fa(the)r*, of frequent occurrence in Elizabethan verse:

In kynde a father, but not in kindlynes:

which the second edition normalises by omitting the word *but*.

Line 1528:

Yet can they not staie their rebellious handes,

which requires to be read with a verse-pause after the fourth syllable and with inversion of the third accent, was changed to:

Yet can not stay their lewde rebellious handes.

Another group of changes evidently arises from the editor's aversion to the repetition of a word that had occurred shortly before.

Line 34 runs in the first edition:

Fyllde with disdaine and with ambicious pride.

The word *pride*, which also occurs three lines higher up, is in the second edition found replaced by *hope*, a change which in our opinion decidedly weakens the force of the line.

In line 66:

Bringes them to civill and reprochefull death,

*civill* is replaced by *cruell* in the second edition, because the phrase *civyll sworde* occurs four lines higher up.

Lines 278 and 279 run as follows in the first edition:

And often our unkindly tendrenes
Is mother of unkindly stubbornes

The second edition reads *overkindly* instead of *our unkindly*. In a case like this one may dispute by the hour about the question which of the two readings is the finer one. Fortunately this is not the question now before us: our business is to find out what the original reading was, and who introduced all these changes into the second edition.

We are happy to be enabled in this connexion to adduce a line in which the change can only have been made by an editor averse to reiteration: l. 827 of the first edition runs thus:

> But timely knowledge maye bringe timely help.

and here the *third* edition, brought out in 1590, *after Norton's death*, replaces the second *timely* by the word *manly*.

In a third category of changes we find unusual phrases replaced by ordinary ones.

In line 704:

> My Lorde, yet ere you nowe unkindely warre,

where "warre" is a verb, we find *nowe* changed into *move* in the second edition.

In line 728:

> To Ferrex to oppresse me at unware?

*at* becomes *all* in the second edition.

But the great majority of the changes introduced into the second edition are of a nature to frustrate all attempts at finding an intelligent motive for them: most of them make the impression of being purely arbitrary.

What we have hitherto said of the two editions of Gorboduc goes far to prove that the second edition is a mere reimpression of the first, with all sorts of alterations introduced into it by the editor of the second. We speak of the editor, as distinguished from the author(s), and because we strongly object to the prevalent view that the second edition should be more faithfully printed from the original MS. than the first. The two theories just mentioned, that the author(s) should have had a hand in the printing of the second edition, and that the latter should with greater purity represent the

original MS., are flatly contradicted by a glaring misprint which is found both in the first and in the second edition, and has escaped the vigilance of all subsequent editors as well.

In the first act Gorboduc is consulting with his counsellors, and having imparted to them his plan of dividing his kingdom between his two sons, he says (ll. 141—144):

> And if ye lyke it, and allowe it well,
> Than for their guydinge and their governaunce,
> Shewe forthe suche meanes of circumstaunce,
> As ye thinke meete to be both knowne and kept.

Line 143 has *eight* syllables only, and even on this account alone must be pronounced undoubtedly corrupt. Besides this, the phrase "means of circumstance, meet to be known and kept", comes dangerously near to absolute nonsense. But if instead of *circumstaunce* we read *circumspection* (with five syllables), we get excellent sense and at the same time set the metre right. Now it is not a little curious to observe that the printer's mistake of substituting *circumstaunce* for *circumspection* may be very easily accounted for. We have in the present case to deal with a particular species of the genus misprint, viz. with a pure slip of the memory on the compositor's part. It is well-known that compositors are apt to get by rote, quite mechanically, a line or so of the manuscript before them, and then begin to set it up in type, all the time repeating to themselves, mentally or in a low voice, the sounds they have got by heart. When in the case before us the compositor had reached the sounds of the combination *spection* in line 143, these sounds had dropped from his memory; he now connected with *circum* the *ance*-sound at the end of the last line, which sound was still running in his head, and thus set up the new word *circumstaunce*, to which he felt no objection.

Emendations of the kind here proposed are among the very surest that can be made, since they meet no less than three requirements: they set the metre right, they restore the sense of the line, and last not least furnish a logical explanation of the origin of the mistake.

At the same time no one will deny that the author him-

self in rereading his work or correcting the proofs of it, would necessarily have seen an error of this kind. For not only must the *eight* syllables of line 143 infallibly have caught his attention, also the rhyme of *governaunce* and *circumstaunce* would have directly made him aware that the line was corrupt.

The passage also shows that the second edition cannot have been printed from the MS., for it is next to impossible that two different compositors should have made this very same mistake independently of each other.

Our criticism of the text accordingly proves that only the first edition of Gorboduc can have been printed from the authors' MS., that only the first edition can be said to furnish us with an authoritative text, and that all subsequent editions are totally useless for the purposes of those who are desirous of ascertaining as accurately as possibly what Norton and Sackville have actually written.

On the authority, however, of the preface ushering in the second edition, it has up to now been generally taken for granted that a higher value should be placed on the second edition than on the first. Since the matter is one of the highest importance for our knowledge of the mode of bringing out books in the latter half of the sixteenth century, we print this preface *in extenso*:

> The P.[1] to the Reader.
>
> Where this Tragedie was for furniture of part of the grand Christmasse in the Inner Temple first written about nine yeares agoe by the right honourable Thomas now Lorde Buckherst, and by T. Norton, and after shewed before her Maiestie, and never intended by the authors therof to be published: yet one W. G. getting a copie therof at some yongmans hand that lacked a litle money and much discretion, in the last great plage, an. 1565. about V. yeares past, while the said Lord was out of England, and T. Norton farre out of London, and neither of them both made privie, put it forth excedingly corrupted: even as if by meanes of a broker for hire, he should have entised into his house a faire maide and done her villanie, and after all to bescratched her face, torne her apparell, berayed and disfigured her, and then thrust her out of dores dishonested. In such plight after long wandring she came at length home to the sight of her frendes who scant knew her but by a

[1] P. = Printer, *i. e.* John Daye.

few tokens and markes remayning. They, *the authors I meane*[1], though they were very much displeased that she so ranne abroad without leave, whereby she caught her shame, as many wantons do, yet seing the case as it is remedilesse, have for common honestie and shamefastnesse new apparelled, trimmed, and attired her in such forme as she was before. In which better forme since she hath come to me, I have harbored her for her frendes sake and her owne, and I do not dout her parentes the authors will not now be discontent that she goe abroad among you good readers, so it be in honest companie. For she is by my encouragement and others somewhat lesse ashamed of the dishonestie done to her because it was by fraude and force. If she be welcome among you and gently enterteined, in favor of the house from whense she is descended, and of her owne nature courteously disposed to offend no man, her frendes will thanke you for it. If not, but that she shall be still reproched with her former missehap, or quarelled at by envious persons, she poore gentlewoma[n] wil surely play Lucreces part, and of her self die for shame, and I shall wishe that she had taried still at home with me, where she was welcome: for she did never put me to more charge, but this one poore blacke gowne lined with white that I have now geven her to goe abroad among you withall.

This preface is a characteristic bit of publisher's puffing. Meanwhile, Daye at all events tells us that the second edition was *not* printed from the original MS. As he represents the matter, the *authors* had got hold of a copy of the first edition, which copy they had "new apparelled, trimmed, and attired . . . . in such forme as [it] was before." The verisimilitude of this mode of putting the matter, in connection with which we are called upon to believe that among the rest also the numberless inconsistent orthographic changes should have originated with the *authors*, is next to nihil. If Daye's statements were true, there would have been no necessity for him to say somewhat lower down: "I do not dout her parentes will not now be discontent."

The truth is, that the whole preface bristles with impossibilities. The first edition cannot have been "excedingly corrupted". It is impossible that not until "long wandring" of a copy of the first edition, the authors should have become acquainted with it, and it is equally impossible that they should hardly have recognised it as their own work.

[1] The italics are ours.

We shall therefore take the liberty of understanding the italicised word "authors" in Daye's preface (see p. 247) to mean the *getters-up of the second edition, i. e.* the printer and the editor. John Daye was a knowing hand at his business. If by the light of this theory we again read the preface, the whole matter becomes perfectly clear. The only difficulty is in the words "in such form as she was before", but we shall have ample opportunities in the sequel to realise that Elizabethan printers did not take these things as literally as we are apt to do. Even if we stick to the letter of Daye's words, the thing is impossible also that way, for the authors cannot possibly have remembered every line of their work with such absolute fidelity as to have been able, without the help of the original MS., after the lapse of eight or nine years, to restore the whole of it to its pristine purity if the first edition was "excedingly corrupted". If, on the other hand, they had still been in possession of their manuscript, they would not themselves have set about making the numerous alterations exhibited by the second edition, but would simply have handed the MS. to Daye to print from, and he, knowing on which side his bread was buttered, would have taken precious good care to mention so vital a circumstance in his preface.

The circumstance that Daye printed also other works from Norton's hand, has led critics to assume that this second edition was an "authorised" one, and enjoyed the benefit of being seen through the press by Norton himself. The question whether Norton gave his permission for a reimpression is quite immaterial, but it is an indubitable fact that he has not corrected the text. Nor need this excite surprise, for it actually appears that at that time it was quite an exceptional circumstance for an author to correct himself the proof-sheets of his work. We are inclined to believe that Norton may well have been better pleased with this second edition, at all events disfigured by fewer misprints, than with the first, which is certainly less readily readable. Few of the editorial changes need have vexed him, and if there were some that he could not approve of, he may have taken comfort from the circumstance that on the whole he was made to cut a very respectable figure.

But it is high time for us to proceed to a review of the prosody of the tragedy of Gorboduc.

Examples of the additional syllable: grieved 8; praiers 47; your 315; thinges 607; lawes 767; vengeaunce 965; children 1409; dukes 1500; wives 1617; Souldiour 1736.

Examples of aphæresis: gree 236; (be)gyn 301; durynge 481; peaze 886; scape 1049; venged 1053; lotted 1583; longes 1702; swage 1758.

Examples of syncope: fa(the)r 18; e(ve)n 30; poys(o)nous 99; sov(e)raigne 116; sondred 181; tempred 186; rev(e)rent 187; trait(e)rous 197; lyng(e)ring 263; sov(e)raign(i)tie 335; flatt(e)rie 360; flatt(e)ryng 421; temp(e)rate 501; likel(yh)ode 520; Suff(e)raunce 558; vi(o)lent 614; conq(ue)ring 736; ru(i)n [instead of the misprint *reigne*] 743; unmaistred 761; wo-full(e)st 797; rev(e)rence 829; pow(e)rs 913; murd(e)rous 1009; murd(e)rer 1038; slomb(e)ringe 1242; flow(e)r 1254; light(e)ning 1299; trait(e)rouslie 1363; wav(e)ryng 1420; desp(e)rate 1464; suffring 1529; threat(e)ned 1562; wandring 1614; e(ve)r 1673.

Examples of apocope: Aurore 4; divid(ed) 129; length (*verb*) 203; Tantalus (read: Tantal's) 479; heav(en)s 849; latt(er) 905; darke (*verb*) 921; swoll(en) 1139; twinke 1255; starte (*past t.*) 1258; kyn(dred) 1617.

Examples of coalition: glor(ie) of 905; dearel(y) abye 1002; worth(ie) a 1282; bod(y) of 1642; o(f) th(e) 1646.

The proper names Ferrex and Porrex are accented on either syllable according as the metre requires either accentuation. The following words are found with the archaic stress on the second syllable: mischiefe 62; Nature 274; yeldyng 373; perill 620; entrailes 1015; kingdomes 1383; furie 1519; thraldome 1694; an instructive example of the optional accent on *-less* in adjectives formed with this suffix, is furnished by lines 1563 and 1564:

> With minds hopeles of liefe, dreadles of death,
> Careles of countrey, and aweles of God,

If we leave out of the calculation the rhymed choruses after the first, second, third and fourth acts, we find that there are 900 lines by Norton and 796 by Sackville, Sackville's part beginning with line 973. Of seeming hendeca-

syllabic lines there are four, respectively ending with myddest 1014; weapon 1294; sufficeth 1452; perishe 1728; but these words may all of them drop their last syllable by syncope or apocope. These four lines are in Sackville's part.

Of the tragedy of *Gorboduc* (*Ferrex and Porrex* is the title of the second edition, and had better be avoided in future) the first act, Norton's work, opens as follows:

The silent night, that bringes the quiet pawse,

and to this quite regular type belong 773 of Norton's 900 lines, nearly 86 %.

Of lines with inversion of the first accent we have in Norton's work counted 108, about 12 %; they are the folfowing: 8, 14, 16, 27, 29, 34, 40, 41, 62, 68, 73, 82, 83, 90, 96, 100, 112, 120, 126, 137, 142, 148, 159, 167, 181, 189, 193, 195, 246, 252, 263, 287, 300, 322, 331, 343, 350, 369, 381, 384, 385, 390, 391, 401, 405, 409, 414, 418, 424, 425, 426, 434, 490, 496, 498, 517, 520, 521, 523, 531, 535, 537, 538, 539, 540, 558, 566, 587, 605, 613, 614, 620, 621, 630, 639, 647, 662, 679, 680, 697, 702, 705, 711, 716, 725, 731, 739, 754, 786, 797, 803, 821, 826, 828, 838, 839, 850, 859, 860, 863, 865, 871, 892, 908, 914, 920, 921, and 929.

Only one line, 645, shows inversion of the second accent:

With whome, neither one onely brother deare,

There are twelve lines with inversion of the third accent, viz. 206, 476, 562, 610, 611, 749, 757, 802, 807, 810, 880, and 881.

Three lines have inversion of the fourth accent, viz. 115, 427, and 806.

We have in Norton's work found three lines with concurrent inversion of the first and the third accent; they are lines 507, 665, and 912, the last of which runs thus:

Wisdome or force, counsell or knightly aide:

Of Sackville's 796 lines we consider 643 to be quite regular *i. e.* nearly 81 %.

In his work we have counted 113 lines with inversion of the first accent, a little more than 14 %. They are the

following: 976, 977, 979, 1003, 1011, 1026, 1038, 1039, 1041, 1042, 1061, 1074, 1087, 1091, 1094, 1099, 1102, 1104, 1110, 1113, 1116, 1120, 1123, 1124, 1129, 1140, 1141, 1142, 1144, 1149, 1150, 1152, 1154, 1162, 1175, 1176, 1177, 1185, 1212, 1215, 1220, 1222, 1223, 1230, 1248, 1254, 1255, 1258, 1267, 1270, 1272, 1277, 1280, 1295, 1303, 1310, 1311, 1384, 1390, 1404, 1409, 1411, 1428, 1442, 1454, 1456, 1464, 1465, 1469, 1470, 1473, 1489, 1508, 1522, 1534, 1535, 1548, 1592, 1593, 1597, 1601, 1603, 1619, 1638, 1642, 1646, 1662, 1671, 1673, 1682, 1684, 1686, 1687, 1688, 1692, 1718, 1724, 1732, 1736, 1739, 1740, 1742, 1747, 1750, 1753, 1754, 1755, 1758, 1771, 1772, 1773, 1779, and 1780.

We have not found in Sackville any lines with inversion of the second accent.

Of lines with inversion of the third accent we have counted 24, viz.: 1019, 1208, 1216, 1229, 1257, 1263, 1268, 1278, 1314, 1371, 1393, 1440, 1443, 1481, 1493, 1494, 1511, 1528, 1538, 1580, 1643, 1737, 1757, and 1768.

There are 10 lines showing inversion of the fourth accent; they are: 1048, 1191, 1231, 1274, 1304, 1568, 1569, 1595, 1707, and 1749.

We have found four lines with concurrent inversion of the first and the third accent, viz. 1043, 1047, 1135, and 1497.

Two lines with concurrent inversion of the first and the fourth accent: 1063, and 1360.

On comparing the structure of Norton's blank verse with that of Sackville's, we find that both of them are marked by great regularity, but that there is a small difference between the figures representing the number of inversions. In all, Sackville has $5^0/_0$ more inversions than Norton, and of these $2^0/_0$ are inversions of the first accent, the remaining $3^0/_0$ being distributed over all the other inversions together. The difference, though not a large one, is clearly marked.

In 1566 George Gascoigne and Francis Kinwelmarsh brought out the tragedy of Iocasta, a blank verse translation of Euripides' Phœnissæ. For the purposes of the present investigation, however, instead of examining this translated work, we prefer dealing with Gascoigne's other and better known essay "in rymelesse verse", viz. *The Steele Glas*, an

original poem, first published in 1576, and, inclusive of the "Epilogus", consisting of 1179 lines.

Whereas in discussing works of that time we are in nearly every case compelled to begin with a more or less detailed criticism of the text, we can almost entirely dispense with this ticklish work in the case of *The Steele Glas*, even though, according to Gascoigne's own statement in line 1089, the day had not yet dawned,

> When printers passe none errours in their bookes,

Still, we have reason to believe that the only "errour" worth mentioning in the printed text of this poem is the interpolation of the italicised *a* in line 406:

> The Knight a Lord, the Lord an Erle or *a* Duke,
> The Duke a King, the King would Monarke be,

The prosody of the poem presents few difficulties, so that we may hold ourselves dispensed from multiplying examples. We only observe that, for example, the word *even* is never syncopated by the printer in cases where it forms one syllable. Forms such as *slanderous, glistering* etc., each of them representing two syllables, are found to alternate in print with the correcter forms *slandrous, glistring*, etc.

Of course words with archaic accentuation are not wanting. Among them we instance as especially interesting, the twofold stress of the word *philosopher*. The old accent is exemplified in line 246:

> A Philosopher foolishly fordone.

The modern accentuation is found in line 25:

> Of learned men and grave Philosophers.

In conformity with the archaic usage just mentioned we find Philosóphy 974, Geométrie 988, Astrológie 1000.

Gascoigne's poem opens as follows:

> The Nightingale, whose happy noble hart

and the regular type of this verse characterises between 97 and 98% of the whole number of lines.

The sole deviation from this almost absolutely unbroken regularity is the inversion of the first accent in lines: 9, 53, 73, 122, 221, 317, 341, 459, 547, 577, 589, 594, 595, 621, 658, 706, 715, 722, 814, 815, 829, 830, 883, 953, 959, 969, 1130, 1153, 1154, and 1172.

Not more than thirty lines out of 1179! By way of instance we cite l. 883:

> Emperours, Monarks, Duks, and all estates,

Now this inversion of the first accent is especially noteworthy in Gascoigne's work, because he has himself denied it. In "Certayne notes of Instruction concerning the making of verse or ryme in English, written [by Gascoigne] at the request of Master Edouardo Donati" (Ed. H. Vol. i, p. 502), our author delivers himself to the following effect:

> For furder explanation hereof, note you that commonly nowe a dayes in english rimes (for I dare not cal them English verses) we use none other order but a foote of two sillables, wherof the first is depressed or made short, and the second is elevate or made long: and that sound of scanning continueth throughout the verse. We have used in times past other kindes of Meeters: ....

In this passage the word *commonly* is merely intended to convey the meaning that in exceptional cases also certain other "Meeters" could be used, for example, "feet" of three syllables, such as those we find exemplified in Thomas Tusser's "A hundreth good pointes of husbandrie", first published in 1557, of which the opening lines run as follows:

> Where cóuples agrée not, is ráncor and póysen:
> where théy two kepe hóuse than, is néver no fóysen.

The same occasional inversion of the first accent which we observe in Gascoigne's blank verse, we also find in his rhyming lines, *e.g.* in his "rythme royall", and in various other metres, but there too they are rare. The fact of their occurrence proves that Gascoigne's theory and his practice were apt to diverge, and this divergence proves that inversions of the first accent do not interfere with the harmony of the rhythm, and that poets will make use of them *unconsciously*. And in remarkable conformity with these facts we observe that German and Dutch poets in importing the

blank-verse form from England, did not scruple to introduce the occasional inversion of the first accent along with it, though they rejected all other deviations from the regular structure of the blank-verse line.

We have now at some length discussed the first essays in English blank verse, but it would be of no use to continue our historical investigation on the same scale of elaborateness. Making a somewhat abrupt leap, therefore, we now pass on to Ben Jonson's *Catiline*, choosing this play because it is absolutely without prose, and because its scansion presents few difficulties comparatively speaking, owing to the circumstance that no low-life characters appear in it, or at least, if such appear, they are by Ben Jonson made to speak the same dignified language as the other personages. In *The Alchimist*, on the other hand, we are introduced to a very different class of persons, whose speech is marked by a great many more syncopes, apocopes and coalitions, so that many passages of it make great demands on the student's time and patience before they will yield up the mystery of their scansion. Of course in Jonson's Catiline too, lines are not wanting that present difficulties to the nineteenth century reader, but their number is very small. As specimens of such difficult passages we select the following:

ii, 156:

*Sem.* Yes, thy idolater, I call him.
*Fulv.* He may be yours

This line is quite regular and should be read thus:

*Sem.* Yes, th'ídol'ter, I ca(ll)'m.
*Fulv.* He may be yours

iv, 814:

*San.* But what'll you doe with Sempronia?
*Cic.* A states anger

Read: *But wha'll you d' wi(th) Sempronie?*

We even come upon a line that seems to have as many as fifteen syllables, viz. iv, 259:

My garrisons fortified it. Thou do'st nothing, Sergius,

which should be read:

My gar'sons fort'fied it. Thou dost nothíng, Serge,

We here see the eleventh syllable figure as a full-bodied independent word. Whereas in the earliest blank verse we have found this eleventh syllable a very elusive and doubtful quantity, it is of frequent occurrence in Ben Jonson and apparently in the works of all his contemporaries.

The text of Catiline as printed in Ben Jonson's Folio of 1616 is remarkably pure. Line-shiftings, such as, for example, not one of Shakespeare's plays is free from, do not occur in it. More serious errors than the following, for instance, would seem to be altogether excluded:

> To please their malice.
> *Cet.* I, and it would.
> v, 272.

It is almost sure that here the true reading is *malices*, a plural form, which, though rare (see, for instance, *Lyly*, Euphues and his England, R. A. p. 378), is fully borne out by such Elizabethan plurals as *wisdoms* (R 3. iii, 7, 40 Q.), *courages* (Cym. ii, 4, 24), *remembrances* (Tim. iii, 5, 91), *controls* (Errors ii, 1, 19), with which compare such a modern usage as *Disraeli*, Coningsby i, ch. 2: "A family famous for its *hatreds*."

Another small mistake is, for instance, the printing of *th'* where the metre requires *the* in iv, 616:

> *Cic.* Are th' Ambassadors come with you?
> *San.* Yes.

If we leave out of the account the rhymed lines of the Chorus, the tragedy of Catiline consists of 3213 lines of blank verse. Of this number we have found 2418 to be absolutely regular, i. e. upwards of 75 %. We have counted 632 lines, between 19 and 20 %, with inversion of the first accent. They are the following:

i: 76, 85, 86, 96, 98, 108, 114, 117, 118, 120, 130, 134, 135, 136, 140, 153, 157, 162, 178, 185, 187, 190, 196, 200, 204, 208, 211, 220, 227, 233, 235, 242, 243, 259, 270, 289, 290, 292, 295, 298, 305, 314, 321, 334, 339, 351, 359, 371, 376, 378, 382, 383, 384, 390, 395, 396, 402, 403, 404, 405, 408, 412, 415, 418, 419, 428, 429, 430, 432, 438, 446, 447, 451, 452, 459, 464, 468, 471, 473, 474, 482, 488, 489, 492, 495, 500, 501, 505, 506, 513, 514, 515, 522, 523, 529.

ii: 30, 35, 44, 47, 50, 52, 58, 61, 63, 70, 71, 74, 80, 83, 84, 86, 90, 91, 103, 104, 106, 107, 108, 111, 115, 123, 126, 132, 135, 137, 149, 150, 151, 156, 166, 168, 171, 174, 175, 179, 180, 182, 186, 187, 190, 191, 192, 199, 215, 218, 221, 225, 230, 232, 237, 239, 245, 264, 271, 272, 276, 277, 279, 280, 287, 292, 296, 302, 306, 307, 312, 313, 318, 322, 324, 325, 326, 328, 330, 332, 334, 339, 341, 359, 361.

iii: 8, 9, 11, 16, 19, 24, 28, 32, 35, 40, 42, 55, 58, 59, 66, 69, 77, 86, 87, 94, 99, 102, 107, 113, 126, 131, 132, 142, 157, 161, 172, 179, 184, 189, 198, 201, 203, 207, 209, 210, 217, 226, 231, 232, 233, 235, 238, 245, 258, 262, 267, 268, 270, 273, 275, 281, 315, 316, 318, 320, 322, 327, 334, 340, 343, 344, 345, 347, 351, 356, 360, 365, 376, 378, 383, 385, 392, 394, 395, 398, 408, 409, 424, 431, 446, 454, 470, 478, 480, 481, 483, 491, 494, 498, 503, 507, 513, 515, 519, 525, 539, 543, 560, 561, 565, 570, 571, 582, 602, 610, 624, 625, 633, 637, 638, 642, 645, 668, 674, 682, 683, 684, 687, 689, 690, 697, 703, 705, 707, 709, 710, 726, 729, 746, 747, 760, 762, 778, 784, 786, 794, 795, 801, 810, 811, 814, 815, 826, 829, 843.

iv: 2, 8, 10, 15, 31, 33, 36, 38, 42, 46, 53, 60, 61, 67, 70, 75, 76, 92, 101, 107, 117, 133, 136, 141, 147, 149, 151, 159, 160, 164, 172, 175, 176, 189, 194, 198, 202, 203, 211, 217, 219, 220, 221, 225, 228, 230, 237, 239, 256, 257, 262, 263, 267, 268, 269, 271, 278, 279, 281, 290, 292, 302, 312, 314, 334, 339, 344, 346, 351, 357, 358, 360, 362, 369, 370, 376, 378, 379, 387, 390, 395, 396, 403, 404, 408, 411, 413, 416, 420, 421, 423, 433, 436, 438, 440, 444, 445, 447, 451, 452, 459, 461, 462, 467, 471, 473, 474, 480, 490, 491, 495, 496, 500, 502, 505, 516, 522, 528, 530, 532, 546, 547, 548, 553, 563, 565, 576, 580, 583, 591, 592, 594, 605, 613, 614, 639, 646, 647, 665, 669, 672, 675, 679, 688, 695, 702, 710, 714, 725, 727, 732, 737, 755, 766, 767, 768, 782, 784, 802, 808, 817, 822, 824, 827, 837, 838, 840, 841.

v: 3, 6, 8, 12, 15, 17, 29, 33, 34, 38, 40, 49, 55, 56, 57, 60, 64, 70, 73, 78, 85, 89, 97, 112, 113, 119, 127, 132, 133, 135, 136, 137, 143, 155, 162, 170, 177, 185, 193, 204, 209, 213, 215, 216, 218, 226, 234, 235, 241, 246, 249, 250, 253, 261, 268, 278, 287, 292, 297, 298, 313, 315, 317, 329, 338, 340, 341, 343, 350, 351, 363, 369, 380, 383, 386, 400,

405, 406, 414, 422, 424, 425, 430, 440, 445, 449, 451, 458, 467, 477, 483, 484, 486, 492, 493, 496, 499, 516, 518, 523, 525, 530, 535, 538, 543, 551, 555, 556, 559, 561, 567, 574, 576, 583, 593, 594, 599, 600, 612, 615, 623, 624, 637, 650, 653, 655, 656, 668, 671, 679, 681, 686, 691, and 694.

We have found eight lines with inversion of the second accent, viz. i: 316, 409; iii: 671, 816; iv: 188; v: 22, 116, 664.

The number of lines with inversion of the third accent we find to be 51. They are the following:

i: 162, 236, 353, 393, 411, 448, 484, 526; ii: 27, 38, 39, 113, 214, 251, 300, 316; iii: 550, 563, 661, 849; iv: 14, 65, 137, 168, 216, 448, 509, 518, 531, 581, 633, 758, 764, 807, 829, 830; v: 14, 138, 168, 195, 240, 277, 394, 421, 515, 582, 602, 643, 685, 693, 697.

The lines with inversion of the fourth accent we find to be 69 in number. They are the following:

i: 122, 146, 205, 239, 264, 272, 274, 297, 301, 306, 345, 352, 435; ii: 219, 303, 354; iii: 41, 76, 81, 83, 138, 192, 280, 310, 387, 482, 620, 626, 771, 776, 837; iv: 29, 91, 105, 165, 191, 205, 282, 336, 466, 492, 540, 556, 559, 587, 611, 659, 682, 693, 738, 775, 823; v: 47, 130, 152, 212, 260, 272, 331, 374, 397, 441, 450, 460, 514, 572, 575, 613, 642.

We have counted 19 lines with concurrent inversion of the first and the third accent, to wit: i: 379, 400, 455; iii: 115, 485, 575; iv: 214, 244, 328, 538, 543; v: 163, 296, 308, 321, 513, 640, 658, 674.

And finally, there are 16 lines with concurrent inversion of the first and the fourth accent, viz. i: 454, 469; ii: 347; iii: 68, 178, 349, 389, 728; iv: 394, 417, 618, 644, 667, 828; v: 307, 382.

The text of Shakespeare's plays has been handed down to us in such tattered and mutilated condition, and so little has been done to purify this text and set it right on strictly methodical principles, that provisionally at least it is as good as impossible for us to analyse a whole play of Shakespeare for the purposes of the investigation in which we are now engaged. Still, to enable the reader to institute a comparison on a small scale with a representative specimen

of Shakespeare's blank verse, we choose the first 300 lines of *King Lear* for the purpose, although the number is too small to ensure results applicable to the whole of Shakespeare's blank verse. We have not deemed it necessary to exclude from this number a few rhymed lines found in the part selected. According to the numbering of the Globe Edition the first scene of the first act has 312 lines, whereas we count 291 only. To round off this number, we have in our analysis added the first nine lines of the second scene. The numbering of the lines in the analysis we are about to give, *does not follow the Globe Edition*, but refers to our own text given in Chapter xv.

Of the 300 lines we have found 215 absolutely regular, *i. e.* nearly 72 %.

We have counted 56 lines (nearly 19 %) with inversion of the first accent. They are the following: 3, 17, 19, 24, 29, 40, 44, 47, 49, 65, 67, 86, 87, 90, 93, 94, 98, 99, 103, 105, 130, 133, 139, 149, 150, 155, 161, 163, 165, 168, 169, 182, 188, 191, 192, 199, 206, 209, 211, 222, 224, 229, 233, 238, 246, 255, 260, 262, 265, 267, 268, 277, 291; and of the second scene: 3, 5, 6.

Inversion of the second accent we find in l. 228.

Inversion of the third accent is found in eleven lines, viz. 53, 56, 80, 91, 143, 151, 153, 203, 231, 276, 287.

Inversion of the fourth accent in ten lines, viz. 55, 127, 132, 146, 148, 160, 177, 184, 242, 271.

Concurrent inversion of the first and the third accent in three lines: 124, 208, 212.

Concurrent inversion of the first and the fourth accent in four lines: 157, 200, 202, 214.

Of the concurrent inversion of the second and the fourth accent, which we have before seen exemplified in Shakespeare's poems, the 300 lines we have chosen happen to furnish no example.

We now take another leap of some magnitude, and pass on to the first two books of John Milton's *Paradise Lost*. The text of the first edition of 1667 is very pure indeed, and a little knowledge of prosody will go far to remove all difficulties that might confront the reader. A marked

characteristic of Milton's blank verse is the *all but absolute absence* of lines of eleven syllables. The only lines of the second book, for example, in which there can be question of the eleventh syllable are 147, 255, 302, and 764, of which the final words are respectively *being*, *preferring*, *engraven* and *viewing*. We are half inclined to believe that the eleventh syllable is non-existent in Milton's blank verse. If we could bring ourselves to read *preferring* as *prefe'ng* and *aspiring* (i, 38) as *aspi'ng* (dropping of the *r*-sound, and syncope of the *-ing* ending in verbs ending with a vowel), there would not be left, at least in the first two books of *Paradise Lost*, a single line that would necessarily have to be read as a hendecasyllabic one. This view of the matter is strongly supported by the fact that in the *editio princeps* in line i, 594 the final word *risen* is found with the spelling *ris'n*. Such a spelling would have been quite needless, if Milton had not wished to impress the reader with the fact that in this line at least the poet had put his ban on the eleventh syllable.

The first two books of P. L. number together 1853 lines, of which 1332 (nearly 72 %) are quite regular.

Inversion of the first accent is found in 351 lines (nearly 19 %). These lines are the following:

i: 9, 12, 21, 28, 29, 30, 33, 50, 55, 58, 65, 75, 76, 79, 83, 86, 87, 90, 93, 106, 114, 118, 122, 126, 130, 131, 133, 135, 147, 149, 151, 152, 158, 162, 163, 171, 175, 180, 182, 186, 189, 195, 205, 210, 215, 216, 218, 220, 232, 241, 260, 261, 263, 280, 287, 290, 291, 293, 302, 304, 308, 310, 313, 316, 319, 322, 324, 334, 335, 337, 347, 350, 353, 354, 361, 364, 365, 369, 370, 371, 374, 377, 380, 382, 394, 397, 412, 413, 416, 421, 459, 461, 462, 464, 472, 476, 482, 485, 486, 489, 490, 491, 492, 501, 503, 506, 518, 520, 523, 525, 528, 529, 535, 537, 543, 544, 553, 558, 560, 568, 573, 576, 579, 583, 591, 592, 593, 595, 605, 609, 615, 619, 620, 621, 623, 626, 638, 639, 650, 655, 659, 668, 669, 672, 673, 679, 686, 687, 689, 695, 700, 702, 704, 711, 713, 716, 719, 720, 724, 727, 737, 738, 740, 742, 745, 747, 763, 764, 768, 776, 789.

ii: 1, 4, 5, 11, 18, 22, 24, 26, 28, 33, 37, 39, 41, 47, 48, 55, 61, 63, 69, 76, 85, 86, 92, 105, 107, 109, 117, 122, 123, 150, 158, 165, 170, 178, 180, 181, 183, 184, 187, 196, 207,

227, 229, 240, 255, 259, 265, 267, 268, 270, 271, 288, 290, 299, 300, 313, 322, 328, 330, 336, 343, 347, 354, 366, 371, 376, 378, 379, 381, 388, 391, 394, 398, 412, 415, 421, 427, 429, 436, 441, 450, 457, 466, 468, 469, 470, 474, 481, 487, 488, 491, 502, 504, 508, 514, 516, 517, 521, 526, 531, 534, 539, 553, 564, 565, 566, 567, 574, 580, 583, 590, 596, 609, 628, 630, 635, 637, 641, 642, 664, 671, 674, 681, 701, 712, 716, 717, 725, 726, 740, 752, 756, 758, 779, 783, 787, 793, 833, 854, 855, 861, 864, 877, 886, 899, 902, 905, 910, 918, 919, 922, 930, 935, 939, 940, 941, 953, 957, 958, 959, 961, 964, 970, 973, 974, 983, 990, 994, 1002, 1009, 1024, 1027, 1028, 1033, 1042, 1043, 1044, 1045, 1046, 1054.

We have found eleven lines with inversion of the second accent, to wit, i: 85, 253, 305, 767; ii: 247, 544, 687, 694, 755, 831, 839.

The number of lines with inversion of the third accent we make out to be 58, viz. i: 32, 44, 51, 105, 109, 159, 165, 247, 282, 283, 336, 381, 419, 428, 438, 446, 455, 463, 515, 517, 519, 526, 531, 562, 703, 772; ii: 60, 95, 128, 131, 137, 152, 201, 231, 287, 302, 360, 456, 460, 471, 496, 497, 527, 529, 588, 610, 640, 656, 678, 684, 698, 699, 759, 876, 920, 928, 976, 977.

We have counted 60 cases of the inversion of the fourth accent, namely in the lines: i: 15, 19, 23, 62, 66, 156, 166, 211, 219, 227, 273, 332, 379, 417, 429, 514, 554, 631, 660, 666, 688, 715, 746, 749; ii: 16, 168, 172, 190, 214, 226, 230, 234, 293, 344, 351, 367, 370, 402, 403, 413, 419, 498, 546, 556, 586, 589, 711, 736, 796, 806, 814, 822, 929, 954, 962, 972, 992, 1000, 1016, 1053.

Concurrent inversion of the first and the third accent we have met with in 23 lines: i: 41, 207, 340, 345, 509, 567, 596, 604, 786, 797; ii: 78, 134, 254, 390, 392, 525, 528, 557, 603, 873, 1005, 1019, 1025.

And concurrent inversion of the first and the fourth accent in 18 lines: i: 296, 298, 299, 312, 602, 662, 664; ii: 186, 191, 261, 310, 320, 341, 409, 432, 748, 933, 987.

Having thus passed in review the fortunes of the blank-verse form in the course of the first century of its existence in English literature, we shall conclude this part of our

task with a cursory glance at what it has come to be in our days.

Just as it is customary for people to speak of the night of the middle ages, during which a great part of the information previously garnered in many a field of human knowledge, sank back into utter oblivion, so we might characterise the two centuries that separate Milton and Tennyson, as a period of darkness in which a whole nation with its poets and professed guides in matters literary, have been led into the most wrong-headed misconceptions as to the structure of Shakespeare's and Milton's verse.

The mainspring of these misconceptions was the inconsistency of the old way of printing poetry. In the *editio princeps* of *Paradise Lost* line i, 347 stands thus:

Till, as a signal giv'n, th'uplifted spear

which line leaves nothing to be desired on the score of clearness; but line ii, 703 from the same edition:

Strange horror seise thee, and pangs unfelt before.

is not clear to a reader of our days, because here the mode of printing does not tell him that he must read *th'and.* We no doubt find *th'uplifted,* we also find *T'whom* ii, 942, but in the first edition of P. L. by far the greater number of synalephes of various kinds are not marked as such by the mode of printing. We have set forth in Chapter vii that formerly the synalephe was extensively used in English speech, but that the practice of consistently exhibiting it by the mode of printing has never become general. This inconsistency of marking in print certain synalephes only, and leaving others to take their chance, is by no means an exclusive peculiarity of English printers.

In the following Italian line, for example,

Vedendo il Saracin, ch'a domar questa
*Ariosto*, Orlando Furioso, ii, 7, 5,

the synalephe of *che* and *a* is shown in print, but that of *Vedend'il* is left to be found out by the reader.

The following French Alexandrine

Qu'il faille être insensible aux soupirs d'une amante?
*Corneille*, Polyeucte, i, 1, 22,

if printed quite consistently, ought to assume this form:

Qu'il faill' êtr' insensibl' aux soupirs d'un' amante?

It would seem that in German poetry synalephes have always been pretty consistently exhibited in print, but this is far from being the case in Dutch printed verse:

Maar de ijsselijke roê met zacht gebloemt' omhuld.
*Bilderdijk*, De Onderg. der eerste Wareld, iii, 186.

Here we see the running together of *gebloemte omhuld* duly marked in print, while the synalephe of *de ijsselijke* is left unmarked.

We thus see that also in other languages the fact that a synalephe is left unmarked, by no means proves its non-existence.

The inconsistency of the arbitrary treatment of the synalephe in print, by which it was now marked, now left for the reader to find out, extended also, and exactly in the same way, to cases of aphæresis, of syncope, and coalition, and in course of time there set in a practice of weeding out these inconsistencies by expunging a number of these warnings to the reader as edition succeeded edition, so that every new impression of a poem showed a greater number of words strictly normalised, and printed as in ordinary prose. Nor need this excite much surprise, for the compositors as a rule failed to see the importance of what they must have looked upon as ugly, unworkmanlike curtailments and mutilations, and editors, even if they happened to be better informed than the printers, were apt to do their business after some perfunctory fashion of their own. And as regards the current views of nineteenth century editors on this point, we shall merely refer the reader to the sapient remarks cited on p. 169, where one of their number finds himself so grievously exercised by the barbarous contractions and other abominations that disfigure the pages of so many old printed books.

Now it goes without saying, that since the original editions can no longer be expected to shape the public opinion of

our day on questions of metre, modern poets and literary critics mainly derive their notions on this head from the numberless modern reprints of the celebrated poets of bygone days. And so it has come about that every nineteenth century reader, on coming to line 1, 211 of *Paradise Lost*:

Had risen or heaved his head, but that he will

is sure to sound the word *risen* as a dissyllable, of which the second syllable is formed by what is known as "syllabic *n*", simply because the said reader finds the spelling *risen* in the edition before him. And he is even sure to be greatly surprised if he is told that the correct sound is *riz*, and that it is quite inadmissible for a reader to interpolate into the blank-verse line an extra syllable that interferes with the structure of Milton's verse. Nor will he be merely surprised: it is exceedingly probable that the reader thus found fault with, will meet your objection with the contention that *riz* as the past participle of the verb *to rise* is not the English of an educated man [1]. Now ill luck will have it that many shortened forms, *riz* among the number, which in the Elizabethan age were freely used by all writers of verse, have in our time fallen on evil days and evil tongues, so as to be now confined to the use of the vulgar. Modern notions of propriety in educated speech therefore strongly militate against the theory that such ill-smelling vulgarisms should ever have tainted the immaculate purity of the best English verse. And this furnishes the nineteenth century reader with another motive for assuming that the old blank verse need not necessarily have consisted of ten syllables, but that it was quite legitimate for poets to introduce occasional weak extra-syllables everywhere in the blank-verse line. Such extra-syllables were now found in considerable numbers in Shakespeare and Milton, and as it has always been a point of orthodox doctrine to admire everything found in the works of these two poets, the

[1] Like so many other forms, from having been perfectly legitimate in the best English, *riz* has sadly come down in the world, and is now only heard from the lips of vulgar speakers. Cf. *Bulwer*, Maltravers, 176: now it's my market ... fustian has *riz*, kersey has fell. *Miss Alcott*, Little Women, I, 226 [in a letter from a cook]: My bread is *riz*, so no more at this time.

æsthetes began to take the matter in hand, and demonstrated to the satisfaction of their readers and themselves the truth of the dogma that the said extra-syllables are a thing of beauty and a joy for ever, because they diversify the monotony of the regular blank verse.

Alfred Tennyson grew up and became an eminent poet, in the intellectual atmosphere of which the æsthetic conceptions of the first half of the nineteenth century formed an essential part. As he *read* Shakespeare's and Milton's blank verse, so he *wrote* his own blank verse, and so it was extolled by his contemporaries.

Such a line as the following in *Geraint and Enid*, 270:

> On a sudden, many a voice along the street,

*could not possibly* have been passed off on the reading world as a line of blank verse by any poet two centuries back. For there is no denying the fact that this line has two unaccented syllables before the first accent.

There is an extra-syllable between the first and the second accent in line 564 of *The Marriage of Geraint*:

> So often and with such blows, that all the crowd

An extra-syllable between the second and the third accent we find in:

> A youth, that following with a costrel bore
> *Marriage of Geraint*, 386.

An extra-syllable is found between the third and the fourth accent in:

> Where I can get me harbourage for the night?
> *Ibid.* 281.

And one between the fourth and the fifth accent in:

> He felt, were she the prize of bodily force,
> *Ibid.* 541.

Now of course it is impossible for any one to decide whether all these irregular types of blank verse are harmonious or the reverse. The thing is a matter of individual taste, which in its turn depends on the time when and the

country where a man is born, and especially on the literary training he has enjoyed, or got hold of by painstaking study of good models. Moreover, every man who desires his labours to be dignified with the name of scholarly researches, will think it far below him to dole out æsthetic lessons on a point like this, or to give poets the benefit of his advice on the structure of their lines. Philological scholarship can do no more than state facts, and if possible account for their origin and mutual dependence.

If in the case of Tennyson's *Marriage of Geraint* we inquire into the structure of its blank verse, we find that the poem contains 54 lines that fall under one of the four types above exemplified; *i. e.* 54 lines which, owing to the use of an extra-syllable in the body of the line, are longer than any that we have hitherto found to constitute legitimate blank-verse lines. The whole number of lines in the Idyll in question being 849, we have therefore a percentage of upwards of 6% taken up by lines of this abnormal character. These lines are the following: 39, 55, 58, 78, 93, 119, 136, 159, 204, 206, 212, 225, 237, 253, 255, 277, 281, 282, 283, 297, 299, 347, 360, 380, 386, 404, 409, 416, 441, 445, 452, 462, 471, 502, 523, 541, 562, 564, 621, 631, 632, 669, 670, 691, 700, 733, 734, 761, 773, 780, 804, 807, 827, 845.

Perhaps, however, the figure must be considerably raised, viz. by reckoning in the thirteen lines following: 20, 21, 60, 83, 85, 190, 236, 313, 337, 556, 624, 627, 709, which admit of being made regular by synezesis. By way of example, take l. 190:

Imperious, and of haughtiest lineaments,

for which we accordingly postulate the legitimacy of pronouncing *im-per-yous*, *haugh-tyest* and *lin-ya-ments*, with the deliberate declaration on our part that we are altogether in doubt as to the correctness of this assumption.

Making an express reserve as regards these thirteen lines, we find the number of entirely regular blank-verse lines in the *Marriage of Geraint* to be 624, between 73% and 74% of the whole.

The number of lines with inversion of the first accent we have found to be 143, nearly 17%. They are the fol-

lowing: 6, 15, 23, 24, 25, 34, 42, 47, 71, 82, 85, 99, 114, 118, 128, 134, 141, 149, 150, 151, 152, 156, 158, 162, 163, 174, 175, 181, 192, 194, 197, 198, 201, 207, 209, 210, 213, 216, 218, 221, 222, 230, 243, 244, 245, 249, 267, 271, 280, 290, 292, 298, 318, 321, 322, 323, 328, 329, 330, 331, 334, 339, 341, 344, 348, 353, 354, 359, 361, 366, 368, 371, 372, 378, 389, 399, 407, 408, 411, 413, 418, 420, 430, 446, 453, 457, 460, 464, 480, 495, 505, 510, 521, 527, 528, 529, 533, 537, 544, 545, 552, 558, 559, 565, 581, 595, 596, 598, 599, 602, 611, 622, 625, 645, 653, 661, 665, 679, 684, 698, 713, 726, 728, 735, 736, 738, 745, 748, 753, 754, 763, 766, 769, 772, 775, 778, 779, 789, 813, 831, 832, 838, 843.

We have found nine lines with inversion of the third accent, viz. 87, 122, 208, 224, 232, 273, 342, 482, 657.

Of lines with inversion of the fourth accent we have found the number to be eleven: 95, 177, 187, 200, 233, 256, 422, 542, 548, 677, 820.

The lines with concurrent inversion of the first and the third accent are three in number: 123, 147, 755.

Finally, we have come upon five lines with concurrent inversion of the first and the fourth accent, to wit: 121, 370, 408, 513, 806.

To enable the reader at one glance to take a comparative survey of the historical development of the structure of the blank-verse line, we have on the following page tabulated the results of our investigation, giving the percentage of lines rounded off at the first decimal. Such lines as do not conform to any recognised type of blank verse, we call irregular lines. What we understand by irregular lines in Tennyson's *Marriage of Geraint* we have set forth higher up. In Surrey's Aeneid we class under this head the 108 unharmonious lines to which we have referred, the five broken lines, and the four lines which we find it impossible to classify.

| POETS | Number of lines examined | Percentage of lines | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | Regular lines | Inversion 1st acc. | Inversion 2d acc. | Inversion 3rd acc. | Inversion 4th acc. | Inv. 1st and 3rd acc. | Inv. 1st and 4th acc. | Irregular lines |
| Surrey | 2012 | 75.7 | 12.9 | 0.2 | 2.6 | 1.2 | 1.1 | 0.2 | 5.8 |
| Grimald | 203 | 76.4 | 19.5 | 1 | 1 | 2 | — | — | — |
| Norton | 900 | 85.9 | 12 | 0.1 | 1.3 | 0.3 | 0.3 | — | — |
| Sackville | 796 | 80.8 | 14.2 | — | 3 | 0.5 | 0.5 | 0.3 | — |
| Gascoigne | 1179 | 97.5 | 2.5 | — | — | — | — | — | — |
| Ben Jonson | 3213 | 75.3 | 19.7 | 0.2 | 1.6 | 2.1 | 0.6 | 0.5 | — |
| Shak. (Lear) | 300 | 71.7 | 18.7 | 0.3 | 3.7 | 3.3 | 1 | 1.3 | — |
| Milton | 1853 | 71.9 | 18.9 | 0.6 | 3.1 | 3.2 | 1.2 | 1 | — |
| Tennyson | 849 | 73.5 | 16.8 | — | 1.1 | 1.3 | 0 4 | 0.6 | 6.4 |

From this table we see that Surrey, who introduced the blank-verse line into England, experimented with Italian varieties of it, but found no imitators;

that Grimald is perhaps best entitled to being called the father of Elizabethan blank verse;

that after Grimald there followed a period of pretty monotonous and regular blank verse;

that Shakespeare and Milton contrived to introduce the greatest variety into the mode of distributing the accents over the blank-verse line;

and that in our time, from the subsoil of a misconception of the Elizabethan blank verse, there has sprung up a kind

of blank verse that shows as much variety as its Elizabethan prototype, but owes a considerable part of this variety to the interpolation of extra-syllables which in the age of Elizabeth would most certainly have been looked upon as destructive of the rhythm of this kind of verse.

Of course, besides the distribution of the accents over the line, also the place of the verse-pause is an essential element in the structure of the blank-verse line, but the investigation of this special point we must be content to leave to others. We are, however, convinced that also in this point Norton, Sackville, and Gascoigne will be found to exhibit the greatest regularity, *i. e.* the greatest monotony.

II

# CRITICISM OF THE TEXT OF SHAKESPEARE

# CHAPTER XIII.

## CAUSES OF THE MISTAKES IN THE TEXT.

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> . . . all difficulties are but easy when they are known.
> *M. for M.* iv, 2, 221.

The old texts of Shakespeare's plays may with complete justice be described as the veriest Augean stables of printed literature.

In these stables many generations of scholars and editors have succeeded each other in the Herculean task of what they believed to be a clearing away of matter in the wrong place.

It must be gratefully acknowledged that a certain number of skilful critical scavengers have here and there carted away small heaps of accumulated dirt, but at the same time it cannot be denied that the main result of the work of each of them separately, not excepting the ablest of them, has more tended to intensify the difficulty of his immediate successor's task than to lighten the latter's labours, and the outcome of their joint efforts, as we find it exhibited in modern editions, such as the well-known Globe Edition, may justly be described as illogical eclectic bungling.

This unsatisfactory state of things may be said to have been brought about mainly by two causes: 1° ignorance of the principles of Elizabethan prosody; 2° the want of an intelligent insight into the manner in which the corruptions of the text have first arisen.

No one unacquainted with the laws of the hexameter

could take upon him to edit a corrupt manuscript of Homer with any hope of turning out a tolerable text.

What medical man worth his salt would pretend to cure a patient without previously ascertaining the nature of the man's complaint, or, to speak more correctly, the causes in which its symptoms originate?

If we except his poems and a couple of his plays on which experts are divided, there is a general consensus of opinion to the effect that the works of Shakespeare cannot have been printed from the author's manuscripts. The errors that disfigure all the old texts are so glaring, and the discrepancies between the Quarto and the Folio versions so numerous, that up to now nearly all those who have given their attention to the subject, greatly as they may differ on subordinate questions, may be said substantially to agree on this main point, that "transcribers" have vitiated the texts, or that the manuscripts printed from were "stage-copies", and not the genuine manuscripts of the author himself.

All the same, Heminge and Condell have declared in the title-page of the Folio of 1623 that it was "Published according to the True Originall Copies". Few persons would, we think, dispute our right of taking for granted that these old fellow-actors of his knew Shakespeare's handwriting when they saw it, even if we had not their express declaration "that wee have scarse received from him a blot in his papers".

And at the same time the title-page of the Hamlet Quarto of 1604 professes it to be brought out "according to the true and perfect Coppie".

Who are wrong now, the old editors or the modern editors? Have the old editors, tempted by the desire of lucre, told a deliberate falsehood, or have the modern ones been led into error by their want of familiar acquaintance with the conditions under which in the beginning of the seventeenth century the manuscripts of plays went out in print?

In their dedication to the Earl of Pembroke, Heminge and Condell expressly deny their being actuated by any motives of self-interest; theirs was a labour of love and

piety, "without ambition either of selfe-profit, or fame": and it is really highly probable that they had nothing to do with the financial aspects of the Folio undertaking.

However this may be, no reasonable person will persist in denying that the plays were actually printed from the genuine manuscripts, if it can be successfully shown that the mistakes and discrepancies in the old texts can be satisfactorily accounted for on grounds perfectly compatible with the assumption that these texts were printed from the author's own writings.

The fact is beyond all doubt that the proof-sheets of none of Shakespeare's printed plays can have been corrected by himself. There may be room for a modicum of doubt in the case of *Venus* and of *Lucrece*, but after mature consideration we, at least, do not believe that Shakespeare has had proof-sheets of these poems submitted to his revision. Correction by the author himself appears not to have been a customary practice in Queen Elizabeth's time, and in this circumstance lies the very simple explanation of what in our time seems so hopeless a puzzle to investigators of the mystery of the text of Shakespeare. And from this circumstance we have no right to infer, as has frequently been done, that Shakespeare did not concern himself about his fame as an author.

Textual criticism in the case of Shakespeare's plays has mainly to concern itself with the following things: 1° *differences in spelling*; 2° *misprints*; 3° *line-shiftings*; 4° *punctuation*; 5° *textual differences* (arbitrary alterations); 6° *omissions*; 7° *additions*.

We may lay it down as a general principle that 1, 2 and 3 originate with the printers, and 5, 6 and 7 with the editors or correctors. It is, however, impossible to draw the line with absolute strictness, and we even think it quite possible that sometimes the printer and the corrector were united in one person. Of course, strictly speaking, it is the editor who is answerable for even the very slightest misprint. But it will be safe for us not to derive our ideas of

Elizabethan proof-reading and editorship from the modern conception of the requirements for tasks of this kind. One of the characteristics, for example, of the Elizabethan corrector is, that, as a rule at least, he corrects the proofs of a manuscript set up in type, without condescending to look at the manuscript itself. It is by no means his chief aim to achieve absolute fidelity: his main care is with the least possible trouble to himself to turn out something that he deems satisfactory.

### 1. Differences in spelling.

Every one who first sets about the task of studying the old editions of Shakespeare's works, is in great danger of wasting a good deal of precious time on inquiries into the system or non-system on which individual words are found spelt. Of course, like all other investigators who have gone through the experience, he finally arrives at the well-known meagre conclusion that in former times there was no question of a system of orthography as we understand the term.

But there is another and a far more important conclusion at which every investigator should arrive, viz. that the printer pays but little attention to the spelling he finds in the manuscript before him, but spells the words just as it suits his whim at a given moment.

In the first Q. of *Venus* we find the word *died* three times, each time in a dress of its own: *died* 162, *dy'de* 498, and *di'de* 1080.

In the first Q. of *Lucrece* we find the spelling *uppon* in lines 118, 162, 235, 463, 673, 756, 1012, 1015, 1384, 1440, and 1481; but the word figures as *upon* in lines 1140, 1643, 1746, 1780, and 1842.

Both the poems were undoubtedly printed from Shakespeare's own MS., but it is very improbable that these inconsistent spellings should have originated with the author, because it is a fact that in setting up in type a *reprint*, the compositors also as a rule do not concern themselves about the orthography of the copy they are working from. A capital example of this is the spelling of the word *Dost* in Venus 949, in the reprints of this poem. The form

*Dost* is used in the first, the third, the fourth, the tenth, the eleventh and the twelfth edition. *Doest* is found in the second, the fifth and the seventh, and *Doost* in the sixth, the eighth and the ninth edition.

If the author happened to syncopate a word in his manuscript, the appearance or non-appearance in print of such a syncopated form was exclusively dependent on the compositor's pleasure.

In the first Q. of Lucrece the word *desperate* occurs three times, each time as a dissyllable, but in three different spellings: *desp'rate* 219, *desperat* 739, *desp'rat* 1038 [1].

We consider it beyond doubt that also in line 739 the syncopated form was found in Shakespeare's manuscript. It is clear, then, that the marking or non-marking in print of cases of aphæresis, syncope, apocope, synalephe and coalition is purely a difference of spelling, and as such a matter of sheer caprice on the part of the Elizabethan printer.

On the other hand, it admits of doubt whether such changes as *precipitation* for *precipit* may also be laid at the printer's door. A change of this kind rather impresses us as one made by the editor or the corrector, and no strict line can be drawn between the respective spheres of activity of the printer on the one hand and of the editor on the other. So much would at all events seem to be sure, that both printers and correctors or editors have equally contributed their share towards the normalisation in print of the deviating word-forms they found in the manuscripts before them.

If our mode of putting the matter is in accordance with the facts, cases are sure to present themselves in which the printer in expanding a contracted or curtailed word-form, made a mistake by printing a word different from the one intended by the author. And instances of such mistakes on

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[1] The Cambridge Edition does not register these various spellings of *desperate*, but it *does* bring the various spellings of *Dost* just mentioned, which we have indeed, taken from it. It appears, therefore, that the Cambr. Edd. think it far more important for us to know how *Dost* is spelt in reprints, than to be informed whether a word is or is not found syncopated in an *editio princeps*.

the printer's part are by no means wanting, as the following examples will show.

*In the matter of aphæresis:*

Ham. iv, 7, 52—55 are thus printed in the Q. of 1604:

> *Laer.* Know you the hand?
> *King.* Tis Hamlets caracter. Naked,
> And in a postcript heere he sayes alone,
> Can you devise me?
> *Laer.* I am lost in it my Lord but let him come,

And as follows in the F.:

> *Laer.* Know you the hand?
> *Kin.* 'Tis Hamlets Character, naked and in a Postcript here he sayes alone: Can you advise me?
> *Laer.* I'm lost in it my Lord; but let him come,

Restored to their original form these lines run as follows:

> *Laer.* Know you the hand?
> *King.* 'Tis Hamlet's charact. 'Naked'!
> And in a postcript here he says 'alone'.
> Can you vise me?
> *Laer.* I'm lost in't, m'lord; but le' 'm come;

Every one must see that Shakespeare must have written *vise* here, and that both the printer of the Q. and the printer of the F., who as we shall see further on, had both of them Shakespeare's Hamlet manuscript before them, have, each of them in his own manner, expanded the aphetised form *vise*, in the performance of which task the Q. printer altogether missed the intended sense.

Another case in point we find in Lear i, 1, 5, where the Q. printer quite mistakenly prints *equalities*. This absurd lengthening of the genuine word undoubtedly originated with the Q. printer, but has found favour in the sight of most modern editors — the Cambridge Edd. leading, as might be expected — and this in spite of the fact that the Folio has the correct word *qualities*. You may weigh the *qualities* of a thing, but no one but a fool will set about weighing *equalities*.

Moreover, a restoration of the original blank verse of the passage in which the word occurs, proves that Shakespeare must have written *qual'ties* (see our text in Chapter xv).

*With regard to cases of syncope*:

In Hamlet alone, to go no further afield, we come upon the following words — and we do not claim completeness for the list about to be given — of which the syllable that has to be suppressed in pronunciation, is differently filled out by the two printers of the Q. and the F.

| | | | | | |
|---|---|---|---|---|---|
| *Ham.* i, 2, 157: | incest*i*ous | Q. | Incest*u*ous | F. |
| „ i, 3, 93: | bount*i*ous | „ | bount*e*ous | „ |
| „ i, 4, 72: | horr*a*ble | „ | horr*i*ble | „ |
| „ i, 5, 43: | tray*t*erous | „ | trait*o*rous | „ |
| „ ii, 2, 476: | om*y*nous | „ | om*i*nous | „ |
| „ ii, 2, 498: | hidd*i*ous | „ | hid*e*ous | „ |
| „ iii, 2, 37: | Iorn*i*men | „ | Iourn*ey*-men | „ |
| „ iv, 5, 206: | colat*u*rall | „ | Colat*e*rall | „ |
| „ iv, 7, 181: | el*a*ment | „ | El*e*ment | „ |

It must be admitted, however, that the demonstrative force of the above list is very small, since neither of the alternative spellings can be made out to be wrong, and the printer pays little heed to the spellings which he finds in the manuscript or text before him. In R. & J. i, 2, 49, for instance, the Quartos read "desp*e*rate", but the Folio, in which R. & J. is not printed from the MS., but from one of the Quartos, has "desp*a*rate".

The following passage, on the other hand, has full demonstrative force:

| | | | | |
|---|---|---|---|---|
| *Ham.* ii, 2, 309: | heav*i*ly | Q. | heav*en*ly | F. |

Shakespeare must here have written "heavly", and the Folio printer has expanded this word quite the wrong way.

*With regard to cases of apocope*:

Differences at the end of words, without a change of sense, are somewhat frequent, *e. g.*

| | | | | |
|---|---|---|---|---|
| *Ham.* iv, 7, 168: | horry | Q. | hore | F. |
| „ v, 2, 83: | humble | „ | humbly | „ |
| *Lear* i, 1, 295: | grosse | „ | grossely | „ |
| „ v, 3, 155: | stople | „ | stop | „ |

Of greater interest than these are the following:

| | | | | |
|---|---|---|---|---|
| *Ham.* i, 5, 68: | possesse | Q. | posset | F. |
| „ v, 1, 98: | massene | „ | Mazard | „ |
| *Lear* ii, 1, 70: | reposure | „ | reposall | „ |
| „ iv, 2, 29: | whistling | „ | whistle | „ |

in which cases the genuine readings of the "copy" before the compositor, were almost certainly *poss, mass, repose,* and *whis.*

In the following cases the wrong expansion of what the printer supposed to be curtailed forms, gives rise to a contre-sens:

| | | | |
|---|---|---|---|
| *Ham.* iv, 2, 19: | apple Q. | ape | F. (the correct reading) |
| „ iv, 3, 7: | never „ (*read*: ne'r) | neerer | „ |
| „ v, 1, 269: | woe „ (the correct reading) | woer | „ |

*With regards to cases of coalition* we would remind the reader of the wrong expansion of *they'se* to *they must* in Mac. i, 6, 9, a case which we have already referred to on p. 147.

The results we have arrived at up to the present, now also enable us for good and all to relegate a time-honoured *crux editorum* to the lumber-room of ingeniously misapplied critical sapience. Ham. i, 5, 62 is thus printed in the Q. of 1604:

> With iuyce of cursed Hebona in a viall,

while the Folio reads:

> With iuyce of cursed Hebenon in a Violl,

in which line, therefore, the Q. printer has thought fit to enrich the form *Hebon* or *Heben* by tagging an *a* to it, whereas the F. printer thought it better to use the syllable *on* for the same virtuous purpose; for the metre clearly shows that they have both of them burdened the line with a supernumerary syllable.

Spenser very opportunely furnishes us with an illustration of the legitimate word, and of the alleged poisonous properties of the tree which it denotes (F. Q. ii, 7, 465—473):

> There mournfull Cypresse grew in greatest store,
> And trees of bitter Gall, and Heben sad,
> Dead sleeping Poppy, and black Hellebore,
> Cold Coloquintida, and Tetra mad,
> Mortall Samnitis, and Cicuta bad,
> With which th'uniust Athenians made to dy
> Wise Socrates, who thereof quaffing glad
> Pourd out his life and last Philosophy
> To the fayre Critias, his dearest Belamy.

It is but fair to add that already Steevens in commenting

on the line in Hamlet has quoted from Marlowe's *Jew of Malta*: '— the blood of Hydra, Lerna's bane, The juice of *hebon*, and Cocytus' breath' (Marlowe's *Works*, p. 164, ed. Dyce); that Caldecott had been informed by Dr. Sherwen that in Gower's *Confessio Amantis* the couch of the god of sleep was made 'Of Hebenus, that sleepie tree'; that the German critic Karl Elze, as quoted by Horace Howard Furness in his New Variorum Edition of Hamlet (i, p. 122), has delivered himself to the following effect: "If the citation from Marlowe be correct [which it is], it might be better to read the line: 'With juice of cursèd hebon in a phial"; and that another learned German, Tschischwitz, has the following slightly bewildering note to the passage: "The *hebona* of the Q q can be only a mistaken substitution of the Spanish and Italian, *ebano*; French, *ébène*; Latin, *ebenus* and *hebenus*. Probably the *-on* of 'hebenon' was caused by the following 'in', so that we may suppose that originally the word here was *heben*, the only correct etymological form, although it was sometimes incorrectly written *hebon*". The reader will see from this that some of those who have written on the passage were pretty "warm", as children say in their games; but we trust that the explanation we have ventured to give of the divergence between the Q. and the F. text in the case of the word *heben*, of which, besides the form *hebeny*, another trisyllabic form probably based on the Italian equivalent, must have been known to both printers, is quite sufficient to condemn to the limbo of still-born learning all the erudition that has in connexion with this passage been doled out in voluminous notes on the deleterious effects of the juice of *Hyoscyamus niger* vulgo *henbane*, when poured into the human ear.

## 2. Misprints.

By a "misprint" we understand a mistake made by the compositor, and overlooked by the corrector. Phonetic spellings are not misprints. Thus we do not call misprints, *e. g.*, the numerous cases of *gate* for the modern *gait*, or of *president* for what we write *precedent*.

Nor do we call misprints the following printed word-forms:

Consort II *H* 6, iii, 2, 327 F. for the modern *concert*
Attendure *H* 8, ii, 1, 41 F. „ „ „ *attainder*
Sien *W. T.* iv, 4, 93 F. „ „ „ *scion*
Cizers *Errors* v, 1, 175 F. „ „ „ *scissors*
forren *John* v, 1, 11 F. „ „ „ *foreign*
Symet *John* v, 7, 21 F. „ „ „ *cygnet*
Symboles *Cor.* v, 4, 53 F. „ „ „ *cymbals*
Cyme *Mac.* v, 3, 55 F., an apocopated form of the modern word *senna*; etc., etc., etc.

To facilitate a ready insight into the real nature of the different kinds of misprints in the old texts, we shall arrange them under various heads.

a. *Wrong collocation of letters.*

Examples:

a gree (*H* 8. Prol. 10 F.) for *agree*
amind (*R. & J.* i, 4, 69 Q.) for *a mind*, the phonetic figuration of the modern *of mind*
a rivall (*Errors* i, 2, 4 F.) for *a(r)rivall*
wherein ship'd (I *H* 6. v, 1, 49 F.) for *where inship'd*
Whereon (*Cor.* iii, 1, 143 F.) for *Where one*
itli ght (*R. & J.* iii, 5, 35 F.) for *it light* (complicated by transposition of the two words).

*b. Permutation of letters.*

Examples:

cru'd III *H* 6. ii, 2, 122 Q. S. for *cur'd*
Benig *R. & J.* iv, 1, 28 F. for *Being*, strictly speaking for *Be'ng*
persent *R. & J.* v, 1, 51 F. for *present*
fegin'd *Tim.* i, 1, 229 F. for *feign'd*
Athica *Cor.* i, 3, 94 F. for *Ithaca*

The first instances are mere slips of the hand in arranging the letters in the required order, but the last example originates in a slip of the compositor's tongue as he was softly pronouncing the word to himself. Such slips of the tongue may now and then happen to produce a comic effect, and are in our time manufactured wholesale for the comic weeklies.

*Permutation of the words* of a sentence may of course also be owing to an oversight on the compositor's part, and we have met with one curious instance of it, which we may as well cite in this place.

In II H 4. i, 2, 53—57 the Q. reads as follows:

..... and the lightnesse of his wife
shines through it : *wheres Bardolf*[1], & yet can not he see though

[1] The italics are ours.

he have his owne lanthorne to light him.
*Boy* Hees gone in Smithfield to buy your worship a horse.

The Folio prints this passage thus:

. . . . . and the
lightnesse of his Wife shines through it, and yet cannot
he see, though he have his owne Lanthorne to light him.
*Where's*[1] *Bardolfe*?
*Pag.* He's gone into Smithfield to buy your worship
a horse.

The misarrangement of the text in the Quarto can only be accounted for by an oversight on the compositor's part, of which the most probable explanation would seem to be that the compositor becoming aware that he had passed over *where's Bardolf*, inadvertently inserted the words in the wrong place.

As a rule, however, we have in cases of this kind to deal with mistakes of another class which we shall discuss afterwards.

c. *Erroneous reiteration of letters, syllables, words, and whole lines.*

Examples:

baffIle I *H* 4. i, 2, 113 F.
puriritie *T.* & *C.* iii, 2, 174 F.
imploratotors *Ham.* i, 3, 129 Q.
hildinsgs *R.* & *J.* ii, 4, 44 F.
emperickqutick *Cor.* ii, 1, 128 F. for *emperick*

but this is not a mere error of reiteration, for we also see from it the half-conscious wavering of the compositor between the spellings *emperick* and *emperique*;

see him him nod at me *T.* & *C.* i, 2, 211 F.
of of the III *H* 6. i, 3, 30 $F_2$
thisan day an *R.* & *J.* v, 1, 4 F. for *this day an*

an example in which we find the mistakes under *a*, *b*, and *c* combined.

The whole of line R 3. i, 3, 6 is printed twice in the F.; but the most curious case of double printing is found in the Q. of R. & J. between ii, 2, 188 and ii, 3, 5, a passage which the Folio printer, who worked from a Quarto,

[1] The italics are ours.

also transferred to his own text *totidem verbis* excepting a few small differences:

*Ro.* Would I were sleepe and peace so sweet to rest
The grey eyde morne smiles on the frowning night,
Checkring the Easterne Clouds with streaks of light,
And darknesse fleckted like a drunkard reeles,
From forth daies pathway, made by *Tytans* wheeles.
Hence will I to my ghostly Friers close cell,
His helpe to crave, and my deare hap to tell.
*Exit.*

*Enter Frier alone with a basket.*

*Fri.* The grey-eyed morne smiles on the frowning night,
Checking the Easterne clowdes with streaks of light:
And fleckeld darknesse like a drunkard reeles,
From forth daies path, and *Titans* burning wheeles:
Now ere the sun advance his burning eie,

This strange repetition of four lines can hardly be anything else than a mere blunder committed by a compositor. We shall try to account for it in the sequel.

d. *Dropping out of letters, words and lines.*

Examples:

'Ts *H* 8. v, 3, 103 F. instead of *'Tis*
beast *John* ii, 1, 113 F. „ „ *breast*
Lamention *Cor.* iv, 6, 34 F. „ „ *lamentation*
imagion *Ham.* i, 4, 87 Q. „ „ *imagination*

John iii, 4, 44 stands thus in the Folio:

Thou art holy to belye me so,

In this line the word *not* has dropped out between *art* and *holy*, as is clearly shown both by the context and by the metre. It has also been proposed to read *unholy* instead of *holy*, but this emendation is exceedingly improbable, since so far as we know the omission of so essential a *part* of a word as *un-* is in this case, is very unlikely to occur as a misprint, and in matters like this the lessons of experience must be admitted to be decisive. Now experience teaches that perhaps no class of misprints is of more frequent occurrence in the old Shakespeare texts than this very omission of small words, a phenomenon of which we shall come upon plenty of other examples further on.

Where the printer has missed out more than one word, restoration of the original text with a reasonable degree of probable correctness is possible only under exceptionally

favourable circumstances. By way of example we would direct the reader's attention to R 2. ii, 1, 277—284, which stand thus in the Q. (the F. version being a reprint of the Q. here, is of no use for our purpose):

> *North.* Then thus, I have from le Port Blan
> A Bay in Brittaine receivde intelligence,
> That Harry duke of Herford, Rainold L. Cobham
> That late broke from the Duke of Exeter
> His brother, archbishop late of Canterburie,
> Sir Thomas Erpingham, sir Iohn Ramston,
> Sir Iohn Norbery, sir Robert Waterton, and Francis Coines;

In this passage Shakespeare closely follows Holinshed's Chronicle, where the corresponding passage runs as follows:

> he [Duke Henry] therfore being thus called uppon, by messengers and letters from hys friends, and chiefly, through the earnest perswasion of Thomas Arundell, late Archbishoppe of Canterburie, (who as before ye have heard) had bin removed from his sea, and banished the realme by King Richardes meanes, got hym downe into Britaine, togither with the said Archbishop, where he was ioyfully received of the Duke, and Duchesse, and found such friendship at the Dukes handes, that there were certaine shippes rigged, and made readie for him, at a place in base Britaigne, called le Porte Blanc, as we finde in the Chronicles of Britaigne: and when all his provision was made ready, he tooke the sea, togither with the said Archbishop of Canterburie, and hys nephew Thomas Arundell, sonne and heyre to the late Earle of Arundell, beheaded at the Tower hill.
>
> There were also with hym, Reginalde Lord Cobham, Sir Thomas Erpingham, and Sir Thomas Ramston knightes, John Norbury, Roberte Waterton, and Frauncis Coint esquiers: few else were there:
>
> *R. Holinshed*, Chronicles of England, Vol. ii, p. 1105.

Besides, it appears from Holinshed's narrative that it was not Lord Cobham who "broke from the Duke of Exeter", but Thomas Arundel, son of Richard, Earl of Arundel:

> About the same time, the earle of Arundel's sonne, named Thomas, which was kept in the Duke of Exeters house, escaped out of the realme, by meanes of William Scot, mercer, and went to his uncle, Thomas Arundell, late archbishop of Canturburie, as then soiourning at Cullen [= Cologne].
>
> Ibidem. p. 849.

Thus a simple reference to the above passages puts it beyond all reasonable doubt that by the merest accident the phrase which names the son of the Earl of Arundel among the persons enumerated, has been missed out by

the compositor. We also see that the blank verse is sadly at sixes and sevens, and if we set it right from line 277 downwards and from line 284 upwards, the result is after this fashion:

> Then thus: I have from le Port Blanc, a bay
> In Brittany, received intelligence
> That Harry Duke of Hereford, Rainold Lord
> Cobham, that late
> Broke from the Duke of Exeter, his brother,
> Archbishop late of Canterb'ry, Sir Thomas
> Erpingham, Sir John Ramston, Sir John Norb'ry,
> Sir Robert Waterton, and Francis Quoint,

and now, of all the six-syllable phrases that could possibly be devised to fill up the gap left by this re-arrangement, assuredly none will come in more pat to the purpose than precisely the words *the heir of Arundel.*

In cases, however, in which a whole line has been omitted, as, for instance, in M. N. D. v, 1 between ll. 141 and 142, he who should attempt to supply the defect, would be sure to lose his labour. The chances that in such a case the best line that could be devised would be identical with the one lost, are less than one against a hundred.

Very often a comparison of the Q. with the Folio text enables us to find out what the printer of either has omitted. The following we cite as a striking instance, because the origin of the mistake is patent at first sight in this case.

In T. & C. ii, 3, 55—66 the Folio text has:

> *Ther.* Ile declin the whole question: Agamemnon commands Achilles, Achilles is my Lord, I am Patroclus knower, and Patroclus is a foole.
> *Patro.* You rascall.
> *Ter.* Peace foole, I have not done.
> *Achil.* He is a priviledg'd man, proceede Thersites.
> *Ther.* Agamemnon is a foole, Achilles is a foole, Thersites is a foole, and as aforesaid, Patroclus is a foole.
> *Achil.* Derive this? come?

The reading of the Q. in the corresponding passage is:

> *Ther.* Ile decline the whole question. Agamemnon commands Achilles, Achilles is my Lord, I am Patroclus knower, and Patroclus is a foole.
> *Achil.* Derive this? come?

It is quite plain that the Q. printer mistook the first

*Patroclus is a foole* for the second, and in consequence skipped the whole passage between the two.

In many cases, however, the omission of one or more lines is not owing to any oversight on the printer's part.

e. *Wrong letters.*

Examples:

| | | |
|---|---|---|
| Ho *Venus* 545 Q. | for | *He* |
| solye *Sonn.* 69, 14 Q. | „ | *solve* |
| pleafe *R* 3, v, 5, 11 Q. | „ | *please* |
| candle II *H* 6. iv, 7, 95 F. | „ | *caudle* |
| Iove I *H* 6. v, 5, 82 F. | „ | *love* |
| treble *Ham.* i, 2, 248 F. | „ | *ten'ble* |
| Ace *John* ii, 1, 63 F. | „ | *Ate* |

As might be expected, cases of confusion of *n* and *u*, and of *f* and long *s* are especially frequent.

Pretty frequent also are the cases in which the printers interchange homonymous words:

| | | | |
|---|---|---|---|
| There *Cor.* iii, 1, 126 F. | instead of | | *Their* |
| their *R* 3. iv, 3, 16 Q. | „ | „ | *there* |
| to *Ham.* iv, 3, 26 F. | „ | „ | *two* |
| High *Mac.* i, 5, 26 F. | „ | „ | *Hie* |
| peec'st *Lear* i, 1, 202 Q. | „ | „ | *piec'd* |

Miss-spellings of this class have now and then been adduced to prove that the text was originally taken up by the ear and not by the eye. They are then looked upon as circumstantial evidence that the text was not printed from an authentic manuscript. When, however, we find that the same kind of mistakes occur, for instance, in Spenser's *Faery Queene*, and indeed in a great many productions of the Elizabethan press, the inference must needs fall to the ground. Moreover, it is well-known that all compositors as a rule set up their type by ear. They get by rote the *sounds* of a sentence, and then put these sounds in type. In doing so, a compositor need by no means actually pronounce the sounds, and in many cases he completely fails to take in the sense of the words he is engaged on. This accounts for the origin of this class of misprints, in which we may also include the cases of interchange of words more or less resembling each other in sound, (slips of memory, or small mistakes in the apperception of sounds), *e. g.*

| | | |
|---|---|---|
| Barlet, *Mac.* i, 6, 4 F. | instead of | *martlet* |
| externall III *H* 6. iii, 3, 124 F. | „ | „ *eternall* |
| Abram *Cor.* ii, 3, 21 F. | „ | „ *auburn* |
| but *Cor.* iii, 3, 130 F. | „ | „ *not* |
| not I *H* 4. iv, 2, 46 Q. & F. | „ | „ *but* |
| Actions *Cor.* iii, 3, 55 F. | „ | „ *accents* |

The fact that a knowledge of the way in which misprints originate, may really be of great practical importance, will perhaps best be illustrated by the following example.

The first two lines of Sonnet 146 stand thus in the Quarto:

> Poore soule the center of my sinfull earth,
> My sinfull earth these rebbell powres that thee array,

It is clear that two syllables are required to take the place of the first three words of the second line, which words are a meaningless repetition of the last words of the first line. Let us attempt to solve the mystery of these two syllables. In the first place there can be no doubt that we have in this case to do with a misprint pure and simple, and in the second place it is clear that this mistake on the printer's part most likely arose from the circumstance that the two lost syllables resembled in sound the first two syllables of the words printed twice, *i. e.* the syllables *my sin*. Now the only likely word that in sound comes near to *my sin* is *mincing*, in the case of which last word it should be borne in mind that the printer would be almost sure to pronounce it *mincin*.

As regards the verb *to mince*, it would seem that lexicographers have by no means been exhaustive in marshalling the various senses in which this word is found to occur in Elizabethan English. One sense of it, which Muret gives in German by "geziert machen", is: "to trick out, to embellish in an artificial way, to give a specious appearance of beauty to". And this is the sense in which Shakespeare employs the word in by far the greater number of cases in which he makes use of it. This sense survives in the modern phrase *to mince one's words* = German: "geziert sprechen"; for Shakespearian instances of *to mince* in this sense we may refer the reader to H 5. v, 2, 130; O. ii, 3, 247; A. & C. i, 2, 109; Lear iv, 6, 122; I H 4. iii, 1, 134; M. of

V. iii, 4, 67; and, though less confidently, to Wives v, 1, 9; and T. & C. i, 2, 279.

The word *mincing* in this sense exactly suits the context in the second line of Sonnet 146, as a *careful* perusal of the whole sonnet will not fail to show, and we have little hesitation in saying that it meets all the requirements of a highly probable restoration of the genuine text.

Everything that exists in the world, even to the absurdest misprint, originates in a definite cause, if only we could find it.

Of a great many misprints, the causes elude our search; but there is one other special class of printers' mistakes that will repay investigation. We mean

f. *Misprints born from want of clearness in the manuscript.*

No MSS. of Shakespeare have come down to us, it is true, but every writer of the Elizabethan age was in the habit of using abbreviations, and now and then such abbreviations have found their way into the old printed texts.

We cite the following examples:

x x i i i i. = twenty-four I *H* 4. iii, 3, 85. Q.
2000. = two thousand II *H* 6. iv, 1, 18. F. (the same with a great many other numbers.)
Clif. = Clifford, III *H* 6. i, 1, 83. Q. S. (the same with all sorts of proper names.)
a. = and *H* 5. iii, 7, 139. Q. S.
D. = Duke *H* 5. iv, 6, 3. F.
Gent. = gentlemen *W. T.* iv, 4, 316. F.
K. = King II *H* 6. i, 1, 44. F.
L. = Lord *H* 5. v, 2, 159. F.
M. = master III *H* 6. iv, 6, 1. F.
M. = mistress *Wives* iii, 4, 38. F.
Qu. = Queen II *H* 6. i, 1, 37. F.
S. = Saint II *H* 6. i, 2, 57. F.
St. = Saint *R. & J.* v, 3, 121. F.
$\overset{c}{w}$ = which *Tp.* iv, 1, 196. F.
$\overset{e}{y}$ = the *Tp.* i, 2, 252. F.
$\overset{t}{y}$ = that *Gent.* ii, 1, 149. F.
$\overset{u}{y}$ = thou *Tp.* i, 2, 242. F.
& = and *Tp.* i, 2, 252. F.

All the abbreviations just given occur in the body of the text. Those occurring in the stage-directions (and in the names of the speakers), we shall treat of further on.

Now, if in I H 6. i, 1, 6 the manuscript reading was *Henry V.* or *Henry 5.*, there is nothing strange in the compositor's having set it up as *Henry the fift.* Still, this was a mistake on his part, for the metre proves that he ought to have omitted *the.*

If in Lear i, 1, 67 the manuscript had *L.*, we need not be surprised to find that the printer expanded the *L.* to the word *Lady.* This is another mistake, for the infallible evidence of the metre proves that the required word was *Lord*; and for the use of *lord* applied to a woman, we would refer the student to L. L. L. iv, 1, 38, and to M. of V. iii, 2, 169.

And in this way we must also account for the printer's substitution of *Mistress* for *Master* in II H 6. i, 3, 33. F.

The list we have given shows that the abbreviations used to represent the words *the, that, thou* were no doubt different, but at the same time that the difference between them was not sufficiently marked to exclude the possibility of frequent mistakes. Thus the interchange of *the* and *that* constitutes one of the most common mistakes in the old edition of Spenser's F. Q.. Parallel texts, such as, for instance, the Q. and the F. version of Hamlet repeatedly show discrepancies in the case of the words *that, the, thy, this, these, those*; in III H 6. v, 5, 38. F., too, we have *the* as a misprint instead of *thou.*

We also incline to the belief that abbreviations in the manuscript were more frequently missed out by the printer than the corresponding words written in full.

The stage directions in the old editions are few in number, show great differences in the different versions, and in general leave a great deal to be desired, so that it seems pretty sure that only part of them can be safely attributed to Shakespeare himself.

We suspect that the stage directions found in the manuscript were often deficient in clearness, so that they contained plenty of pitfalls for the printer.

We frequently find a stage direction inserted one or two lines too high or too low, and this is readily accounted for by the fact that in the written text they were most probably placed in the margin.

But the most striking mistake on the printer's part in the case of these extra-textual appendages is the printing stage directions as part of the spoken text, of which we shall give two unmistakeable examples.

The Folio (and only) text of King John, iii, 2, runs as follows:

*Allarums, Excursions: Enter Bastard with Austria's head.*

*Bast.* Now by my life, this day grows wondrous hot,
Some ayery Devill hovers in the skie,
And pour's downe mischiefe. Austrias head lye there,
*Enter John, Arthur, Hubert.*
While Philip breathes.
*John.* Hubert, keepe this boy: Philip make up,
My Mother is assayled in our Tent,
And tane I feare.
*Bast.* My Lord I rescued her,
Her Highnesse is in safety, feare you not:
But on my Liege, for very little paines
Will bring this labor to an happy end. *Exit.*

This *Exit* stands for *Exeunt,* and as this mistake is of very frequent occurrence in the old texts, we suspect that Shakespeare was in the habit of using the curtailed form *ex.* for both. But this by the way. The metre proves that in the above passage lines 4 and 5 are impossible as they are printed in the Folio. Next, the word *Philip* in line 5 must be wrong. The Bastard may call himself Philip, as he does in line 4, but King John could not possibly have addressed him thus, as indeed already Theobald and Hanmer have very justly felt, who therefore replaced the word *Philip* respectively by *Richard* and *cousin.* Then, also the words *make up* are not above suspicion. Of course, it is possible to extract a certain amount of sense such as it is, out of the Folio reading as it stands, but on mature consideration it cannot but strike the reader as very odd, that when the king has said to he Bastard: "*Make up,* I fear such and such a thing may have happened", the Bastard answers: "Feare you not, *but on,* my Liege!" This *but on* is entirely out of place in the Bastard's mouth as an incitement addressed to the king, if the king has himself spurred on the Bastard with the words "make up!" But *but on* will suit the context admirably, if the king has *not* said *make up!* and has shown himself deficient in courage.

All the difficulties in this passage vanish, as by the stroke of an enchanter's wand, if beginning with l. 4 we re-arrange it as follows:

While Philip breatheth.
*John.* Hubert, keep this boy;
(*Philip makes up.*)
My mother is assayled in our tent,
And ta'n I fear.
*Bast.* My lord, I rescued her, etc.

from which we see that *Philip make up* in the Folio is an awkward interpolation into the text of a misunderstood stage direction. The intelligent reader is of course aware that *to make up* is merely another phrase for "to show oneself" (cf. *e. g.* I H 4. v, 4, 5), and the simple truth is that neither King John nor Hubert, who *meet each other*, coming from different sides, has on entering seen the Bastard.

A very similar blunder occurs in R 2. v, 2, 85. We cite ll. 72—88 from the Q. text. (The Folio text is substantially the same, but does not suit our purpose, because it is in this passage a mere reprint, totally destitute of authority.)

*Yorke* Treason, foule treason, villaine, traitor, slave.
*Du.* What is the matter my lord?
*Yorke* Ho, who is within there? saddle my horse,
God for his mercy! what treachery is here?
*Du.* Why what is it my Lord?
*Yorke* Give me my bootes I say, saddle my horse.
Now by mine honour, by my life, by my troth
I will appeach the villaine.
*Du.* What is the matter?
*Yorke* Peace foolish woman.
*Du.* I wil not peace, what is the matter Aumerle?
*Au.* Good mother be content, it is no more
Then my poore life must answere.
*Du.* Thy life answere?
*yor.* Bring me my bootes, I will untothe King.
*His man enters with his bootes.*
*Du.* Strike him Aumerle, poore boy thou art amazd,
Hence vilaine never more come in my sight.
*Yor.* Give me my bootes I say.
*Du.* Why Yorke what wilt thou doe?

In the first place we observe that the blank verse of the whole passage as printed in the Q. is impossible. The lines cannot be set right by mere shifting, so that there must be something wrong with the words of the text.

Secondly, we opine that the words "Hence villain never

more come in my sight" are almost certainly addressed by York to his son, and not by the Duchess to the Duke's man.

In the third place we must say that we can find no earthly reason why Aumerle should by his mother be called upon to "strike" the servant. We might, when hard pressed, admit the possibility of the Duchess's telling Aumerle to snatch the boots from him, but the text as it stands is unmitigated nonsense. To set it right we propose to read the passage as follows:

Treason! foul treason! Villain, traitor, slave!
*Duchess.* What's th'matter, m'lord?
*York.* (*Calling through a door.*) Ho, who is within there?
Saddle my horse! — God for his mercy, what
Treach'ry is here!
*Duch.* Why, what is it, my Lord?
*York.* Give me my boots, I say; saddle my horse. —
Now, by mine honour, by-m' life, by my troth,
I will appeach the villain.
*Duch.* What's the matter?
*York.* Peace, foolish woman.
*Duch.* Í will nót peace. What's
Th' matter Aumerle?
*Aum.* Good mother, be content.
It is no more than my poor life must answer.
*Duch.* Thy life answer! [1]
*York.* Bring me my boots. I will
Unto the king.
(*His man enters with his boots.*)
*Duch.* (*Stroking Aumerle.*) Poor boy, thou art amaz'd.
*York.* Hence, villain! ne'r more come in mý sight. — Gi'm'
My boots, I say.
*Duch.* Why, York, what wilt thou do?

We have only to add that York's man thinking that the words "Hence, villain!" etc. are aimed at him, is about to run off, a circumstance which in its turn accounts for the angry exclamation on York's part "Gi(ve) m(e) my boots, I say." We greatly fear that the humour of this capital scene has not always been duly appreciated.

There are frequent mistakes in the old editions as regards the names of the persons speaking. It may safely be assumed that in most cases these mistakes are owing to carelessness on the printer's part. But it would also appear at

[1] With emphatic stress-shifting in the word *answer*.

times that on this point Shakespeare's MSS. often left much to be desired on the score of clearness.

Now and then certain persons are found indicated by figures only: 1, 2, 3, a practice which of course might well be productive of frequent mistakes. It would appear that the names of the persons speaking were placed in the left-hand margin of the manuscript. This circumstance would very easily give rise to mistakes in the assignment of one-line speeches to the various speakers introduced. The passage we have just discussed happens to contain an instance of this class of mistake, where *Hence, villain, etc.* is erroneously assigned to the Duchess instead of to York.

In II H 6. ii, 1, 47 we have an instance (set right by Theobald) of the indication of the speaker's name, in this case *Car.*, having been left out either in the MS. or by the printer.

But there are frequent cases also in which the mistakes in the names of the persons speaking cannot possibly be ascribed to errors or want of clearness in the manuscript, and in such cases the mistakes we discover in studying the text, of course fall into the great class of arbitrary editorial alterations, which in these cases may, as a rule, confidently be attributed to misunderstanding on the editor's part.

Before concluding our general remarks on the subject of misprints, we must not omit to draw the reader's attention to some of the efforts made by editors to rectify the mistakes for which the printer must be held accountable.

In Lear iv, 2, 28, the Folio reads:

> My Foole usurpes my body.

Certain copies of the first Quarto have the misprint:

> My foote usurps my body.

The editor of the second Quarto, taking this misprint as a point of departure for further change, alters the words to:

> My foote usurpes my head.

The same thing which we see here take place in a reprint, must no doubt also repeatedly have happened in the case

of the first impression of a play. Generally speaking, it must, however, be exceedingly difficult in such cases to restore the original reading. Still, under favourable circumstances, the attempt may sometimes be successful enough. As an instance we would point to John iii, 3, 6—11, which stand thus in the F.:

> *John.* Cosen away for England, haste before,
> And ere our comming see thou shake the bags
> Of hoording Abbots, imprisoned angells
> Set at libertie: the fat ribs of peace
> Must by the hungry now be fed upon:
> Use our Commission in his utmost force.

Various emendations of this corrupt passage have been proposed, but none of them is convincing. True, Warburton, Theobald, afterwards also Vaughan, and perhaps still others, have replaced *now* in l. 10 by *war*, thereby proving that at least their linguistic instinct stood them in good stead, but they left the task of helping up the passage unfinished, since what they have done to it besides proposing this excellent emendation, is hardly worth mentioning, and certainly does not set the passage right. We are strongly convinced that Shakespeare's lines 8—10 as they originally stood, must have run as follows (we change the spelling):

> Of hoarding ab'ts; imprison'd angels set
> At liberty: now the fat ribs of peace
> Must by the hungry war be fed upon:

The printer, besides interfering with the integrity of the lines, which is a matter of secondary importance, evidently set up *now* instead of *war*, and the corrector seeing that two *now's* were impossible in this passage, put his pen through the first.

### 3. Line-shifting.

By line-shifting we understand the mangling of verse by subjecting the individual lines to arbitrary processes of shortening or lengthening, while leaving intact the words of which the lines are made up.

Line-shifting in its mildest form is exemplified by the printing of one line of verse in two lines. Its most

malignant form it assumes where verse is printed as prose.

The last eight lines of the second act of Chapman's "Al Fooles" are thus printed in the *editio princeps* of 1605:

> *Val.* And ist eene so? tis very well, mast Courtier, & Dan Cornuto, ile cry quit with both: And first, ile cast a iarre betwixt them both, with firing the poore cuckolds ielousy. I have a tale will make him madde: And turne his wife divorced loose amongst us. But first let's home, and entertayne my wife. O father, pardon, I was borne to gull thee.

whereas they should have been printed as follows (in normalised spelling):

> *Val.* And is't e'n so? 'Tis very well; Mas Courtier, And Dan Cornuto, I'll cry quit with both, And first I'll cast a jar betwixt them both With firing the poor cuckold's jealousy. I have a tale will make him mad, and turn His wife divorced loose amongst us, but First let us home, and entertain my wife. O, father, pardon, I was born to gull thee.

Every modern editor of Elizabethan plays is well aware of the existence of line-shiftings, and those among them that admit of very easy expurgation — the one just given, however, seems to have been far beyond the modern editor's powers — have as a rule disappeared in the editions now current. Since, however, the modern editors were not sufficiently well up in prosody, it goes almost without saying that *in every case*, every editor who set about regularising line-shiftings in the old editions, often added new ones of his own making.

It is not easy for a modern student to overestimate the extent of the evil, which, though it is not found in *all* the printed plays of the time, yet pervades old editions of every kind, if indeed to very different degrees. In some of Shakespeare's plays perhaps more than a third of the whole number of lines have suffered from shifting.

Even rhymed lines were not left alone. The lines M. N. D. i, 2, 33—40:

> The raging rocks
> And shiv'ring shocks
> Shall break the locks *etc.*

are found printed as prose both in the Q. and in the F.

The following case in point is a striking instance of bad manners in printing:

> Of order and obedience, but were then
> Loose and in tottering, when the charge
> Thereof was laid on Montioy, and that other men
> Chockt by example sought to put it off.

"Thereof" in l. 3 of course ought to stand at the end of line 2. This extreme example of line-shifting is taken from "A funerall Poeme upon the Death of the late noble Earle of Devonshire" [1], which extends to twelve pages, and consists of *rhymed lines exclusively*.

We may now ask, how on earth can printers have got it into their heads to shift the lines in the fashion we have exemplified?

The reader's wonder will diminish perceptibly, when he finds that many Elizabethan printers were in the habit of playing the converse trick with the prose they found in the copy before them.

Of this we first give an example taken from the old Shakespeare Quartos.

In the Heyes Quarto of the M. of V. lines 50—55 of ii, 2 are thus printed as prose with other prose before and after them.

> *Launcelet.* Talke you of young Maister Launcelet, marke mee nowe, nowe will I raise the waters; talke you of young Maister Launcelet.
>
> *Gobbo.* No Maister sir, but a poore mans Sonne, his Father though I say't is an honest exceeding poore man, and God bee thanked well to live.

Now, in the Roberts Quarto of the same play, which Quarto is a mere reprint of the Heyes one, the latter half of this same passage is printed so as to simulate five lines of blank verse, with prose before and after them; thus:

> *Lancelet.* Talke you of young master Lancelet? Marke mee now, now will I raise the waters:
> Talke you of yong M. Lancelet?
>
> *Gobbo.* No master sir, but a poore mans sonne.
> His Father (though I say it)
> Is an honest exceeding poore man,
> And God be thanked, well to live.

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[1] The Whole Workes of Samuel Daniel Esquire in Poetrie. London. Nicholas Okes, 1623. Page 20.

Our second example of prose printed to look like verse is taken from "The Famous Victories of Henry the fifth. 1598", of which ll. 67—88 of Sc. ix stand thus in the old Quarto, a unique copy of which is preserved in the Bodleyan Library:

> *Archb.* Your right to the French Crowne of *France*,
> Came by your great grandmother *Izabel*,
> Wife to King *Edward* the third,
> And sister to *Charles* the French king:
> Now if the French king deny it, as likely inough he wil,
> Then must you take your sword in hand,
> And conquer the right.
> Let the usurped Frenchman know,
> Although your predecessors have let it passe, you wil not:
> For your Country men are willing with purse and men,
> To aide you.
> Then my good Lord, as it hath bene alwaies knowne,

Let us say at once that nowhere in this very poor specimen of the Elizabethan historic drama, have we found the faintest trace of any attempt on the author's part at writing blank verse, and also, that various plays evidently written in prose have come down to us printed in this way.

The all-important question is, What led the old compositors to set up prose as if it had been verse?

To this question there is only one answer, and this answer leaves nothing to be desired on the score of positiveness.

*The number of words which the compositor each time gets by rote from the manuscript* to be set up in type before he again looks into the "copy" before him, *the same number of words he prints in one line.*

The line-ends, as they stand in the "Famous Victories", for example, represent the pauses made by the compositor in reading the manuscript and setting it up in type.

We have here again proof positive that the author himself can never have read the proofs of such work.

Had the author himself had anything to do with such a mode of printing, he would very probably have made certain lines longer or shorter, and would most certainly have shown himself more consistent. As it is, however, we find this peculiar system of printing every now and then, and without any apparent reason, alternating with the printing of prose in the modern way.

We may draw still another inference. If the Elizabethan printers could go the length of cutting up the lines according to a pattern of their own, this proves that they were allowed complete liberty, and that authors *were not in the habit* of reading the proofs of their work themselves.

Now, if the Elizabethan printers set up prose according to a system of their own, we can hardly expect them to have religiously respected the integrity of blank verse. And in close conformity with their system we find that generally speaking line-shiftings are rarest in plays that contain few run-on lines. To the typographic mind the most logical line-ending is the full stop, thus:

> My too much changed Sonne.
> Go some of ye,
> *Ham.* ii, 2, 36. F.

There is still another definite reason that tended to strengthen the compositor's as well as even the corrector's conviction that there could be no harm in splitting up a line after this fashion, viz. the fatal practice, not, however, universal in printed plays of the time, of beginning a fresh line whenever a new speaker is introduced. If, for example, printers are in the habit of setting up as follows the subjoined passage *in which there are no line-shiftings*:

> My Father of this businesse.
> *Pol.* Let him know't. [*End of the verse-line.*]
> *Flo.* He shall not.
> *Pol.* Prethee let him.
> *Flo.* No, he must not. [*End of the verse-line.*]
> *Shep.* Let him (my sonne) he shall not need to greeve [*End.*]
> At knowing of thy choice.
> *Flo.* Come, come, he must not: [*End of the verse-line.*]
> Marke our Contract.
> *Pol.* Marke your divorce (yong sir) [*End of the verse-line.*]
> *W. T.* iv, 4, 423—427. F.

then it is evident that we cannot expect the printer or the corrector to scan lines like these; they must both of them inevitably arrive at the conclusion that there is no absolute necessity for a line of blank verse to consist of 10 or 11 syllables, and that there can be no harm in printing this way:

> *Bru.* The Games are done,
> And Cæsar is returning.

*Cassi.* As they passe by,
Plucke Caska by the Sleeve,
*J. C.* i, 2, 178 & 179. F.

This cutting up of blank verse into lengths ending with a pause, after which a new line is made to begin, is almost invariably met with in cases where there happens to be no room for the whole of the line as it stands in the "copy". In a minority of cases the compositor gets over the difficulty as follows:

*Qu.* But look where sadly the poore wretch
Comes reading. *Ham.* ii, 2, 168. F.

Or this way:

(ther.
*Ham.* Where wilt thou lead me? speak; Ile go no fur-
*Ham.* i, 5, 1. F.

But exceptions to the general rule should excite no surprise, since the Elizabethan compositor is the very pink of inconsistency.

The first *two* lines of Hamlet, which the Globe Edition calls the first *five* lines, ought to be printed as follows:

*Ber.* Who's there?
*Fran.* Nay, answer me: stand, and unfold
Yourself.
*Ber.* Long live the king!
*Fran.* Bernardo?
*Ber.* He.

That, however, the Q. and F. printers, who can have felt no objection to shorter lines (and who therefore felt at liberty to look upon *Who's there?* as a line by itself), placed "yourself" directly after "unfold", thus adding two syllables from the second line to the eight syllables which are given to Francisco in the first, thereby making their second line to consist of ten syllables, i. e. the most usual form of blank verse they were acquainted with, this shifting, we say, we can easily believe them to have looked upon as an "improvement". The Cambridge Editors of our day are touchingly at one with the Elizabethan printers on this special point, in spite of the fact that Capell had long ago set right this most elementary of line-shiftings in the old editions.

The same combinations of two fragments of lines to form

whole lines that are wrong, are found a little further on in the same scene:

*Fran.* Give you good night.
*Mar.* O farwel honest Soldier, who hath reliev'd you?
*Fran.* Bernardo ha's my place: give you goodnight.
*Exit Fran.*
*Mar.* Holla Barnardo.
*Bar.* Say, what is Horatio there?
*Hor.* A peece of him.
*Ham.* i, 1, 16—19. F.

These lines should be printed thus:

*Fran.* Give you good night.
*Mar.* O, farewell, honest soldier.
Who hath reliev'd you?
*Fran.* Bernard has my place.
Give you good night.
*Mar.* Holla, Bernardo!
*Ber.* Say,
What, is Horati' there?
*Hor.* A piece of him.

The line-shifting just pointed out has also been set right by Capell, and in this case the Cambridge Editors have adopted Capell's emendation. But why in this case, and not in the first two lines of Hamlet? They are likely to have had the best of reasons for so doing, one of the kind which Shakespeare calls woman's reasons.

They do it so, because they do it so.

With even greater intensity we find the same perversity on the printer's part exemplified in Ham. i, 1, 9—13, where the Folio printer ends by giving the thing up as a bad job, and falls back on plain prose:

And I am sicke at heart.
*Barn.* Have you had quiet Guard?
*Fran.* Not a Mouse stirring.
*Bar.* Well, goodnight. If you do meet Horatio and Marcellus, the Rivals of my Watch, bid them make hast.

But these last two lines are thus set up by the Quarto printer:

*Bar.* Well, good night:
If you doe meete Horatio and Marcellus,
The rivalls of my watch, bid them make hast.

Properly re-arranged, the lines must stand as follows:

And I am sick at heart.
*Ber.* Have y' had qui't guard?
*Fran.* Not a mouse stirring.
*Ber.* Well, good night. If you
Do meet Horati' and Marcellius,
The rivals of my watch, bid them make haste.

Neither Capell, nor any one else, has set these lines right, though in truth the line-shifting in the Quarto is one of the tamest sort. But there was a hitch: no one thought of the optional additional syllable in Marcell*i*us (cf. jeal*i*ous, Chatill*i*on, etc.).

One more cause that has led to line-shifting must be referred to, viz. the printing in full of shortened word-forms. If the compositor sets in type:

Ore-beares your Officers, the rabble call him Lord,
[instead of *of'cers*, *th'rabble*] *Ham.* iv, 5, 102. F.

such lines of 12 and sometimes even more syllables quite naturally lead to shifting on part of the line to the next one.

The Folio printer thus sets up Ham. i, 1, 134 & 135:

(Which happily foreknowing may avoyd) Oh speake.

The line as such is correct, only we should read *forekno'ng* and *m'avoid.*

But the Quarto printer prints the line thus:

Which happily foreknowing may avoyd
O speake:

And this arrangement of the Q., modern editors have adopted and retained to the present day, because they are troubled with the curious propensity of choosing the greater of two evils.

On the other hand this occurrence of lines seemingly of 12 and even more syllables has put into the heads of printers and perhaps of correctors (if at least they bestowed any thought on the matter at all) the happy-go-lucky idea that there could be no harm in setting up lines of more than 10 or 11 syllables. Thus, for instance, we catch the Folio printer setting up a passage this way:

Which have solicited. The rest is silence. O, o, o, o. *Dyes.*
*Hora.* Now cracke a Noble heart:
Goodnight sweet Prince,

And flights of Angels sing thee to thy rest,
Why do's the Drumme come hither?
*Ham.* v, 2, 369—372.

which lines the author intended to be printed as follows:

Which have solicited. The rest is silence.
O, o, o, o! (*Dies.*)
*Hor.* Now cracks a noble heart.
Good night, sweet prince! And flights of angels sing
Thee to thy rest! — Why does the drum come hither?

In the above we have cited and elucidated only simple and typical instances of line-shifting. By the combination of two or more of them, from these types occasionally highly complicated cases of line-shifting may be developed, which we must leave the reader to find out for himself. For the rest, in the course of the present work, when we come to the part dealing with the emendation of texts, we shall meet with numerous other examples, and shall at the same time see, that the system in vogue with the Elizabethan printers — if system it may be called — became absolute caprice where they took upon them to set up whole passages of blank verse in the form of simple prose.

In concluding these general remarks about printers' errors we would add that we have been at some pains to obtain more light on the question of the mode of printing in Shakespeare's time. The positive results of our investigation are scanty. *Perhaps* the following interesting passage from Theo. L. de Vinne's The Invention of Printing. London & New York, 1877, p. 524 may apply to the printing of some of the old Shakespeare texts.

> In the following illustration, the compositor has the copy before her in the shape of a book, but Conrad Zeltner, a learned printer of the seventeenth century, said that this was not the early usage; that it was customary to employ a reader to read aloud to the compositors, who set the types from dictation, not seeing the copy. He also says that the reader could dictate from as many different pages or copies to three or four compositors working together. When the compositors were educated, the method of dictation may have been practised with some success; when they were ignorant, it was sure to produce many errors. Zeltner said that he preferred the old method, but he admits that it had to be abandoned, on account of the increasing ignorance of the compositors.

To "working together", the author appends the following note:

> Madden, in his first collection of *Lettres d'un bibliographe*, — the most curious piece of analytical criticism that has appeared in typographical literature — has demonstrated that the method of dictation was practised in the office at Weidenbach. In this series of letters he critically examines three books, printed at this office with the same types, and at the same time, and points out the peculiar errors of three different compositors, who, not seeing the copy, were misled by their misapprehension of the dictated words. He claims that these books were the practice work of three amateur compositors who were then learning the trade. Each compositor had copies of his own workmanship printed as evidences of his skill, or as a memento of his errors. Novel as they may seem, I am inclined to to accept the conclusions of Madden. Many copies of early printed books, known to be of the same edition, or done at the same time, show variations in the typographical arrangement which cannot be explained by any other hypothesis than that of a double composition by compositors working from dictation.

## 4. Punctuation.

In Elizabethan writing as distinguished from printed books, — so far as we have become acquainted with it, which has mainly been from original letters of the period — one of the things that have most struck us, is the small amount of signs of punctuation. We may safely suppose that this was also the case in Shakespeare's manuscripts. For the hypothesis that it was the printer or the corrector (editor) who inserted most of the stops and other signs, will unforcedly account for the numerous mistakes and numberless errors of omission in the punctuation of the old editions.

The old system of punctuation differed in many respects from the one now in vogue in the printing-offices; and since the signs of punctuation merely serve to elucidate the text, modern editors may now and then even have made too modest a use of their right to punctuate the text of Shakespeare's plays according to the usage of our day.

Where, however, modern punctuation obscures the sense, instead of throwing light on it — a not infrequent case — the old punctuation had of course better be retained.

The numerous shortcomings in the punctuation of the old editions are so striking and so well-known, that we may hold ourselves dispensed from giving examples of them. On the other hand, we must not omit to say that sometimes in modern editions passages which on this head leave nothing to be wished for in the old texts, have by meddling editors been tampered with in the most aggravating way. As a warning example we cite the following passage:

> They shoote but calme words, folded up in smoake,
> To make a faithlesse errour in your eares,
> Which trust accordingly kinde Cittizens,
> And let us in. Your King, whose labour'd spirits
> Fore-wearied in this action of swift speede,
> Craves harbourage within your Citie walles.
> *John* ii, 1, 229—234. F.

According to Charles Knight the passage is quite correct as it stands, "forwearied" being the *past tense* of the intransitive verb *to forweary*, for which modern English would employ *to weary*: "Our spirits wearied (= became weary) in this action". Knight may have hit the mark, though instances of this alleged intransitive use of *forweary* are so scarce as to have escaped the attention of the readers for the Historical English Dictionary (*q. v. s. v.*).

As regards ourselves, we believe that the Folio has a very small misprint in l. 232, where instead of *spirits* we would propose to read *spirit's* (or *sp'rit's*) — *'s* taking the place of *is*; the same mistake occurs in the Folio text of Tim. iii, 5, 1 & 2, where we find:

> 1. *Sen.* My Lord, you have my voyce, too't,
> The faults Bloody:
> 'Tis necessary he should dye:

which passage should run as follows:

> My lord, you have my voice to it; the fault's
> Bloody; 't is necessary he should die.

It matters little after all which of us, Knight or ourselves, is right as regards the passage from King John, but we must add that to Pope belongs the doubtful honour of having altered the last three lines of the passage in question in the fashion following:

And let us in, your king, whose labour'd spirits,
Forwearied in this action of swift speed,
Crave harbourage within your city walls.

We should hardly have thought it worth our while to mention this specimen of Pope's meddling with the text, had not the Cambridge Editors been unwise enought to adopt it.

It is difficult to find a fitting name for this mode of correcting the punctuation of old editions.

### 5. Arbitrary alterations of the text.

Like man, like master; just as the Elizabethan printer was allowed to spell as his irresponsible caprice suggested, and to mangle lines as it suited his prejudice or convenience, so the Elizabethan corrector or editor was in the habit of letting his pen run riot in absolutely arbitrary alterations of the author's "copy".

In proof of this assertion we would direct the reader's attention to the following stanza of Spenser's as printed in the old editions:

To her I homage and my service owe,
In number of the noblest knights on ground,
Mongst whom on me she deigned to bestowe
Order of Maydenhead, the most renownd,
That may this day in all the world be found:
An yearely solemne feast she wontes to make
The day that first doth lead the yeare around;
To which all knights of worth and courage bold
Resort, to heare of straunge adventures to be told.
*F. Q.* ii, 2, 375—383.

As in accordance with the unalterable structure of Spenser's nine-line stanza in the F. Q., the sixth line of this strophe must rhyme with the eighth and the ninth, there is hardly room for doubt that Spenser did not end the sixth line with the word *make* but with *hold*, as has, indeed, long been generally admitted — also in most of the other cases we shall refer to.

We incline to the belief that there have never existed "stage-copies" of the *Faery Queene*; and there is nothing to prove or even render it likely that the F. Q. was printed from a transcript of Spenser's own manuscript. The poor, much abused copyist or transcriber must therefore be held

blameless in the matter, and only the printer or the corrector (editor) can have tampered with this rhyme.

Could Spenser possibly have made a mistake? We hardly admit the *possibility* of a poet making such a slip; but at all events the theory of Spenser's having made a mistake here, breaks down if the same thing is found to occur repeatedly.

In F. Q. ii, 9, 78, the final word is *wote* in all the old editions. Spenser must have written *weete* as the word must rhyme with *meete*. This might be an error of the printer, however, and we do not, therefore, give the stanza.

> Yet pittie often did the gods relent,
> To see so faire things mard, and spoyled quight;
> And their great mother Venus did lament
> The losse of her deare brood, her deare delight;
> Her hart was pierst with pittie at the sight,
> When walking through the Gardin, them she spyde,
> Yet no'te she find redresse for such despight.
> For all that lives, is subiect to that law:
> All things decay in time, and to their end do draw.
>
> *F. Q.* iii, 6, 357—365.

Since the sixth line must rhyme with the eighth and the ninth, it is certain that Spenser did not write *spyde* but *saw*.

> But what doe I their names seeke to reherse,
> Which all the world have with their issue fild?
> How can they all in this so narrow verse
> Contayned be, and in small compasse hild?
> Let them record them, that are better skild,
> And know the moniments of passed times:
> Onely what needeth, shall be here fulfild,
> T'expresse some part of that great equipage,
> Which from great Neptune do derive their parentage.
>
> *F. Q.* iv, 11, 150—158.

Since the sixth line must rhyme with the eighth and the ninth, Spenser cannot have ended it with *times*, but the genuine word must be *age*.

> But Burbon streight dismounting from his steed,
> Unto her ran with greedie great desyre,
> And catching her fast by her ragged weed,
> Would have embraced her with hart entyre.
> But she backstarting with disdainefull yre,
> Bad him avaunt, ne would unto his lore
> Allured be, for prayer nor for meed.
> Whom when those knights so froward and forlore
> Beheld, they her rebuked and upbrayded sore.
>
> *F. Q.* v, 11, 546—554.

Since the seventh line must rhyme with the second, the

fourth and the fifth, Spenser must have written *hyre* instead of *meed*.

So far, we have in all the examples seen a word replaced by a synonym of it; our next quotation shows a somewhat unusual term replaced by something quite different:

> And now the Knights being arrived neare,
> Did beat uppon the gates to enter in,
> And at the Porter, skorning them so few,
> Threw many threats, if they the towne did win,
> *F. Q.* v, 4, 330—333.

Since the first line must rhyme with the third, Spenser must have written *new* instead of the *neare* found in the text.

Here is a case in which the corrector took upon him to improve Spenser's logic:

> That well in courteous Calidore appeares,
> Whose every act and word, that he did say,
> Was like enchantment, that through both the eyes,
> And both the eares did steal the hart away.
> *F. Q.* vi, 2, 24—27.

As the third line must rhyme with the first, Spenser cannot have written *eyes .... eares*, but must have written *eares .... eyes*, an order of words which the corrector, having his eye on „act and word" in l. 25, could not reconcile to his idea of the eternal fitness of things.

The examples we have given, again prove that Spenser himself cannot have had the proof-sheets of his F. Q. submitted to him for revision, and this conclusion is strengthened by the occurrence in the poem of a few imperfect lines, which with a high degree of probability may be held to be owing to illegible words in the MS.

Nor are the peculiarities just illustrated restricted to the old editions of Spenser's work. Here for instance, is an example from the works of "that famous Philomusus", Joshua Sylvester:

> Fain would'st thou see thy Learning's fruit perhaps
> Ripe, yer Thou rot; that's but a vain Desire:
> Art now-adayes may starve, while Ignorance
> Hath Shades for Summer; and for Winter, Fire.
> *Du Bartas*, Transl. by Jos. Sylvester, F. 1621, p. 1042.

As the first line is bound to rhyme with the third, we may conclude with absolute certitude that Sylvester did not use the word *perhaps*, but *perchance*.

Our next example is from *In Gerontem* by John Davies, where ll. 9—12 run as follows:

> The siege of Bulloigne and the Plaguy Sweat,
> The going to St. Quintin's and New-haven,
> The rising in the North, the Frost so great
> That cart-wheeles prints on Thamis face were seene,

Since the fourth line must rhyme with the second, the poet of course wrote *graven*, and not *seene*, at the end of l. 12.

We subjoin a couple of examples from Shakespeare's works:

> The painefull warrier famosed for worth,
> After a thousand victories once foild,
> Is from the booke of honour rased quite,
> And all the rest forgot for which he toild:
> *Sonn.* 25, 9—12. Q.

Since the first line must rhyme with the third, Shakespeare must needs have ended it with *might*, and not with *worth*, as the corrector would have him do. These lines have given rise to a few other emendations, but on this point we wholly agree with Capell, who has first proposed the reading *might*.

> Taffata phrases, silken tearmes precise,
> Three pilde Hiberboles, spruce affection:
> Figures pedanticall, these sommer flies,
> Have blowne me full of maggot ostentation.
> *L. L. L.* v, 2, 406—409. Q.

As the second of these lines must rhyme with the fourth, Shakespeare did not use the word *affection* but *affectation*. It is only justice to add, however, that in our opinion the corrector is not to blame here; we have in this case evidently to deal with an escapade of the printer, who, as shown also by the peculiar spelling *Hiberboles*, must have had his attention distracted as he was setting up this line.

> Hang thou there upon the toomb,
> Praising hir when I am dead.
> *Ado* v, 3, 9 & 10. Q.

As these lines must constitute a rhyming couplet, Shakespeare cannot have written *dead*; the genuine word must needs have been *dumb*. We are glad here to have an opportunity for praising the Folio corrector, since the Folio reads:

> Hang thou there upon the tombe,
> Praising her when I am dombe.

and since it is quite sure that neither the printer nor the corrector of the Folio had access to Shakespeare's manuscript of *Much Ado about Nothing*, the whole F. text of this play being a mere reprint of the Quarto edition. As regards demonstrative force, therefore, this passage counts double, since it proves: 1° that the Q. editor made a deliberate change in the "copy" before him; 2° that the Folio editor made a deliberate change in the Quarto text.

And now we may be quite sure that, if, as we have seen, editors went the length of tampering with rhymes "off their own bat", if the sporting phrase be admissible, *they must have been in the habit of making such changes quite as a matter of course*. An Elizabethan corrector, and even a ditto compositor, may confidently be credited with having known a rhyme when he saw one; before by exceptional indifference to the requirements of poetry he improves away one rhyme, he is sure to have altered at his own sweet will at least a hundred other words and phrases.

*If, therefore, two Elizabethan editors happen to edit the same manuscript, hundreds of small discrepancies are sure to appear in the two texts they turn out.*

This, then, we hold to be the simple and unassailable solution of the puzzle of the discrepancies between the Quarto and the Folio versions. This, the clue that must assist us in threading the labyrinth of textual differences which we are about to enter.

## 6. Omissions.

It is as good as certain that from every play of Shakespeare that has come down to us, a greater or smaller number of lines have been lost. From most of the plays a large number of lines are wanting. But the greater part of the gaps elude discovery, because the deletions were usually managed so as to leave the continuity of the dialogue intact; such deletions, if they happen to be detected, betray the hand of an editor, and differ in essence from omissions on the part of the printer, which are mistakes pure and simple.

Of some of the plays we happen to have two or three versions, by which we understand original impressions,

seemingly independent of each other, and, on superficial inspection at least, not producing the impression of reprints.

So far as we can arrive at certitude on the point, and this is the case in a fourth of the whole number of plays, not a single play of Shakespeare's has ever been printed in its integrity. And as we have not the least reason for believing that the remaining three fourths of the whole number have reached us in better condition — as regards some of them the reverse may safely be assumed — it follows that those other plays must also be taken to have suffered from "cutting".

It is asserted, and we have no reason to disbelieve the assertion, that Shakespeare's plays were too long to be performed entire. Hence, abridged versions had to be made, so-called *stage-copies*, which were used when the plays were put on the stage. As we have said before, we absolutely deny, what has often been asserted, that the plays were printed, not from the author's manuscripts, but from these stage-copies.

The only Quartos that *may* have been printed from stage-copies, *judging from the shortenings they have undergone*, are the first Quartos of *Hamlet*, of *Romeo and Juliet*, and of *Henry V*, together with the *Contention*, and the *True Tragedy*. But Shakespeare critics never mean *these* imperfect copies, when they refer to the printing from stage-copies. And since the other versions which they *do* mean, in extreme cases differ from each other at most only to the extent of about 200 lines, the motive for the deletions cannot possibly have been a desire to shorten the text for stage-purposes: for these, the excisions would have had to be on a much larger scale. It would moreover be hard to understand why each time new stage-copies were concocted with "cuttings" differing from those made in those immediately preceding, and this would have to be assumed, since in no other way the fact could be accounted for, that the Folio and the Quarto printer invariably happened to print from different abridged stage-copies.

To account for the omissions we shall therefore have to look about for other motives than the necessity of abridging the plays for stage-purposes.

The first omission in the Folio version of Hamlet is concerned with lines i, 1, 108—125. These lines are found in the Quarto, but they are corrupt there; it is generally, and in our opinion quite justly, assumed that a line has dropped out between lines 116 and 117.

Lines iv, i, $40^1/_2$—$44^1/_2$ are wanting in the F. The Q. has lines 41—$44^1/_2$, but the second half of line 40 is also wanting there.

Lines iii, 4, 161—$170^1/_2$ (with the exception of $165^1/_2$—$167^1/_2$) are wanting in the F. The Q. has these lines, but l. 169 is corrupt there.

Now, in these cases, is not the surmise almost forced upon us, that in these three passages we have to deal with illegible parts of the manuscript, of which parts the Q. printer printed as much as he could make out, while the Folio editor was shrewd enough in each case to strike out the difficult passage with its surroundings in such a way that, but for the testimony of the Q. version, no one would have suspected the omission of any lines at all. And may not the F. editor have readily believed that by thus excising the sore spot, he did excellent justice to the task he had taken upon him? In our opinion this suspicion becomes almost absolute certainty, if we remember that Elizabethan editors where in the habit of altering at will whatever did not take their fancy. An editor who sees no harm in making changes, will of course also delete passages, if he believes he can thereby improve the text.

If an editor or corrector leaves out a number of lines because they contain a couple of words which he cannot make out in the manuscript, the chances are that he will also omit a passage of which the meaning is not clear to him. By way of example we would cite the omission in the F. of Ham. i, 4, 17—$38^1/_2$, the passage in which occurs the celebrated *crux interpretum* "dram of eale". In our opinion the passage is not corrupt, *eale* being merely a somewhat unusual way of writing *evil*, just as *deale*, which occurs twice in Ham. ii, 2, 628, Q. 2 and Q. 3, stands for *devil*. We interpret the passage thus: the dram of evil, "that particular fault", is drinking, and this fault "doth" [or *turns*] "to his own scandal all the noble substance of a

doubt" [in favour of the culprit], that "the general censure" might be inclined to entertain in this case.

As a second instance of omission owing to imperfect understanding on the editor's part, we would mention the leaving out in the F. of Ham. i, 4, 75—78½, a passage which certainly offers difficulty. Also, the omission in the Q., of II H 4. i, 3, 36—55, a passage of which the text as printed in the F. is sheer nonsense, so far as the first lines of it are concerned.

If it must, however, be confessed that for several other omissions no reasonable or plausible motive can be pointed out, we should keep in mind that it might *a priori* be supposed highly improbable that in every case a reason would be assignable for the caprice of Elizabethan editors, just as he would have a very hard task who should attempt to find out a motive for the caprice of the Cambridge Editors, who in one case will set right a line-shifting, and omit to do so in another exactly similar.

At times, however, through the bewildering arabesque work of editorial caprice, we may catch glimpses of a very definite attempt at criticism of the text, mainly in the direction of expunging profanities. Thus, in the F. text of I H 4, which is a mere reprint of the Q., *inter alia* the following bad language is left out: *Zbloud* v, 4, 113; *Zounds* v, 4, 123; and *by my faith* v, 4, 125; that is three "swear-words" in thirteen lines.

This is perhaps the best place to observe that the well-known statute against profane language had nothing to do with the *printing* of plays. The printing of profane language, oaths, etc. was never prohibited, and had no fine threatened against it. Even the Folio printer retained a good deal of it.

Another striking proof that excisions were now and then made by the editor of set purpose, on purely critical principles, deserves to be given here on account of the peculiar circumstances of the case.

In his well-known character of Shakespeare, Ben Jonson (*Discoveries*, p. 98) writes:

> Many times hee fell into those things, could not escape laughter: As when hee said in the person of *Cæsar*, one speaking to him; *Cæsar thou dost me wrong.* Hee replyed: *Cæsar did never wrong, but with just cause:* and such like; which were ridiculous.

This remark of Ben Jonson's refers to a passage which stands thus in the Folio:

> *Metel.* Most high, most mighty, and most puisant Cæsar
> Metellus Cymber throwes before thy Seate
> An humble heart.
> *Cæs.* I must prevent thee Cymber:
> These couchings, and these lowly courtesies
> Might fire the blood of ordinary men,
> And turne pre-Ordinance, and first Decree
> Into the lane of Children. Be not fond,
> To thinke that Cæsar beares such Rebell blood
> That will be thaw'd from the true quality
> With that which melteth Fooles, I meane sweet words,
> Low-crooked-curtsies, and base Spaniell fawning:
> Thy Brother by decree is banished:
> If thou doest bend, and pray, and fawne for him,
> I spurne thee like a Curre out of my way:
> Know, Cæsar doth not wrong, nor without cause
> Will he be satisfied.
> *Metel.* Is there no voyce more worthy then my owne,
> To sound more sweetly in great Cæsars eare,
> For the repealing of my banish'd Brother?
> *J. C.* iii, 1, 33—51.

If for the sake of argument we suppose Ben Jonson to have written the literal truth, we shall have to insert the words he cites into the text as follows, and certain editors have actually gone that length:

> I spurn thee like a cur out of my way.
> *Met.* Cæsar, thou dost me wrong.
> *Cæs.* Cæsar did never wrong but with just cause,
> Nor without cause will he be satisfied.
> *Met.* Is there no voice *etc.*

But this text is impossible on the infallible evidence of the metre. Then, what Ben Jonson would put into the mouth of Metellus Cimber decidedly clashes with what the latter says before and after this alleged speech of his. According to Shakespeare, Metellus is a cringing flatterer from first to last, and cannot be supposed to have suddenly acted out of character by abruptly addressing Cæsar with "Cæsar, thou dost me wrong".

Besides, we have to decide between Ben Jonson's "Cæsar did never wrong", and the Folio printer's "Know, Cæsar doth not wrong", between which two readings the choice cannot be difficult, since the printer had the manuscript before him, and Ben Jonson quotes *from memory, and not*

*from what he has read, but from what he has heard spoken on the stage.* Every one who is not quite destitute of self-knowledge and knowledge of the world, must be aware that in circumstances like these the exact words are likely to be inaccurate in matters of detail; but we also know that Ben Jonson may be fully credited as regards the main point, viz. that Shakespeare must have used the phrase *to do wrong with just cause.* This presumed Shakespearian bull (*sit venia verbo*) had stuck in Ben Jonson's memory, and must have been actually spoken on the stage. By the light of these considerations we may now attempt to set the text right as follows:

> I spurn thee like a cur out of my way.
> Know, Cæsar doth not wrong, but with just cause,
> Nor without cause will he be satisfied.
> *Met.* Is there no voice *etc.*

And there is every reason for believing that the Folio editor struck out the words "but with just cause", in deference to Ben Jonson's criticism, with which he had become acquainted.

The most curious circumstance about the whole thing is, that Ben Jonson's criticism altogether fails to hit the mark, and this is of course owing to the fact that he knew the text of Julius Cæsar only from the stage-performance, and formed his judgment from the first impression the words had made upon him. If he had *read* Julius Cæsar, he would have observed that 195 lines further on (J. C. iii, 1, 242) Shakespeare uses the phrase "to do wrong" in the sense of *to hurt, to harm,* as indeed he does in many other places, and also in the passage which he (Ben Jonson) had criticised under the mistaken impression that in it "to do wrong" meant *to do what is morally wrong, to do evil.* In Shakespeare's genuine text "Cæsar doth not wrong" means *Cæsar does not harm* [*any one*].

That *to do a person wrong* or *to wrong a person* may in Elizabethan English be used by a speaker of himself without any implied moral self-condemnation, is convincingly proved by the following lines from R 3. iv, 4, 237 & 238, Q.:

> As I intend more good to you and yours,
> Then ever you or yours were by me wrongd.

in respect of which lines it is not a little curious to observe that the Folio editor, receiving from the word *wronged* the same mistaken impression which the phrase *to do wrong* made on Ben Jonson when he heard it from the stage, or perhaps remembering the latter's criticism, changed the Q. reading "were by me *wrongd*" into "by me were *harm'd*".

The supposed blunder on Shakespeare's part seems to have hugely tickled Ben, for he has another reference to it in the Induction to *The Staple of Newes*, first acted in 1625: '*Prologue*. Cry you mercy, you never did wrong, but with iust cause'.

About the passage in Julius Cæsar which we have tried to set right, no end of dust has been raised. But in the discussion to which it has given rise, the poorest figure is cut by the Cambridge Editors, who do not believe a word of what Ben Jonson says about the matter. "On the whole", they say (Note iv to J. C.), "it seems more probable that Jonson, quoting from memory, quoted wrong, than that the passage was altered in consequence of his censure, which was first made, publicly, in 1625".

Certainly, printed in 1625, and the Shakespeare Folio was printed in 1623. But the Cambridge Editors seem to have been content to base their opinion of the matter exclusively on *quotations* from Ben Jonson's *Discoveries*; otherwise they might have read on p. 97 the following pertinent statements:

"I remember, the Players have often mentioned it as an honour to Shakespeare, that in his writing, (whatsoever he penn'd) hee never blotted out line. My answer hath beene, would he had blotted a thousand. Which they thought a malevolent speech. I had not told posterity this, but...." etc., after which follows the passage cited *supra* on p. 312. Now, *we* think, that, speaking of probabilities, the one great probability is, that Ben Jonson had repeatedly discussed the matter with the players (Heminge and Condell, and others!).

### 7. Additions.

After all that we have hitherto adduced, few readers will

be surprised on being told that correctors did not scruple to make interpolations in the text if they thought fit to do so, a fact which is directly proved by the occurrence of additional matter in pure reprints.

At the same time, these interpolations are of much rarer occurrence than the omissions.

A certain number of them are undoubtedly owing to the printer, but it is impossible to draw the line, and we shall therefore treat them all together.

Sidney Walker already has given several instances of the interpolation of the indefinite article *a*.

Where an interpolation cannot be proved by a comparison with a parallel text, it may, as a rule, best be detected by prosodial tests, and since Sidney Walker, although better versed in prosody than his predecessors in this field, was still very far from having probed its secrets, it is not wonderful that he has made numerous misstatements with regard to Shakespeare's text. Let us give an example to illustrate what we mean.

Lines I H 4. iii, 2, 71—73 are thus printed in the Q.:

> They surfetted with honie, and began to loath
> The taste of sweetnesse, whereof a little
> More then a little, is by much too much.

Read *hon' and 'gan* and *sweetnesses*. As regards the plural form *sweetnesses*, see p. 255. Besides, as we have seen, the printing or not printing of the final *-s* is a matter of comparative indifference to the printer. Who is conversant with the mode of printing of the time, will hardly say that there is a single mistake in the three lines we have cited. But Pope has thought fit to print the lines as follows:

> They surfeited with honey and began
> To loathe the taste of sweetness, whereof little
> More than a little is by much too much

And Sidney Walker cites the second line as an instance of the interpolation of *a* (before the word *little*).

Though Pope is wrong, there is logic and method in his wrongness. But the Cambridge Editors, in whom logic and method are often far to seek, *retain the* A *of the old editions*

*and retain at the same time the line-shifting introduced by Pope!*

Of all the instances of interpolated *a*, cited by S. Walker, we consider as certain only the four following; we italicise the word interpolated:

> *Lenox.* What *a* haste lookes through his eyes?
> So should he looke, . . . . .
> *Mac.* i, 2, 47. F.

The line is set right by the editor of the second F.

> May be more free. *Exit.*
> *Cas.* I humbly thanke you for it: I never knew
> *A* Florentine more kinde, and honest
> *O.* iii, 1, 41—43. Q.

End of the first line: *for it*; read *ne'r* for *never*, and omit *A*.

> So sought'st to hinder.
> *Enter Cæsar and all his Traine, marching.*
> *All. A* way there, *a* way for Cæsar.
> *A. & C.* v, 2, 335 & 336(one line). F.

The word *way* here probably stands for *give* or *make way* with ellipsis of the verb, and the F. editor has wrongly inserted *a*. Still, it is just as possible that *way* represents the aphetised form of *away*.

> So graze, as you finde Pasture.
> 2. *Gao.* I, or *a* stomacke.
> *Cym.* v, 4, 2. F.

With a few exceptions these interpolations are most probably due to a notion on the editor's part that they improved the grammar of the passage, and, as subsequent examples will show, also the metre of it. We now give a few instances of other interpolations all belonging to the same category:

> . . . . . ., *and* with them,
> Sir Thomas Vaughan, Prisoners.
> *R* 3. ii, 4, 43. F.

The Q. is right, and has no line-shifting.

> And wil not wrong it.
> *Ham.* I *do* embrace it freely,
> *Ham.* v, 2, 263. F.

The Q. is right, but with line-shifting.

William L: Hastings had *now* pronounst your part:
*R* 3. iii, 4, 28. Q.

The Folio is right.

To make thee seeke it. *Tucket within.*
*Glo. O* strange and fastned Villaine,
*Lear* ii, 1, 79. F.

The Q. is right, but prints the passage as prose; *strange* is a misprint for *strong*.

*Gre. Oh* sir, such a life with such a wife, were strange:
*Shrew* i, 2, 194. F.
*Pet. Oh* monstrous arrogance:
Thou lyest, thou thred, thou thimble,
*Shrew* iv, 3, 108. F.

Read *ar'gánce* with emphatic shifted stress.

*North. Oh* belike it is the bishop of Carleil.
*Bull.* Noble Lords,
*R* 2. iii, 3, 30 & 31 (one line). Q.

*Belike* is a wrong expansion; read: *Like 't is the bish'p of Cárleil.* Pope also omits *Oh*, but this is of course not sufficient for setting the line right.

As regards the interpolation of *of* see pp. 161 & 162.

And call it accident: *Some* two Monthes hence
*Ham.* iv, 7, 69½—82½. F.

This interpolation of *some* speaks volumes, since we know from the Q. how the text must be here:

And call it accedent.
*Laer.* My Lord I will be rul'd,
. . . . . .
Importing health and gravenes; two months since
*Ham.* iv, 7, 69—82. Q.
Folded the writ up in *the* forme of th'other,
Subscribe it, gav't th'impression, plac'd it safely,
The changling never knowne: now the next day
Was our Sea fight, and what to this was sequent
Thou knowest already.
*Ham.* v, 2, 51—55. Q.

The Folio has *in forme of the other; Subscrib'd; plac't; changeling; sement* (for "sequent"); and *know'st*, but the lines end the same way. The lines, we think, should be printed as follows:

> Fold the writ up in form of th'o'r; subscrib('d) it;
> Ga(ve)'t th'impress; plac'd it safe; the changëling
> Ne'r known. Now, th'next day was our sea-fight; and
> What to this was cement thou know'st already.

For instances of the interpolation of *the*, see pp. 162 & 163.

> *He* whips his Rapier out, *and* cries a Rat, a Rat,
> *Ham.* iv, 1, 10. F.

The Q. reading here, which must be correct, is:

> Whyps out his Rapier, cryes a Rat, a Rat.

Over and above the class of interpolations just treated, there are interpolations of a very different character, which we venture to call *elucidatory additions*. The following instance will best show our meaning. In the Folio, lines II H 6. i, 50—56 stand thus:

> Item, *That the Dutchy of Aniou, and the County of Main, shall be released and delivered to the King her father.*
> *King.* Uncle, how now?
> *Glo.* Pardon me gracious Lord,
> Some sodaine qualme hath strucke me at the heart,
> And dim'd mine eyes, that I can reade no further.

In the *Contention* this passage is printed as follows:

> *Item.* It is further agreed betwene them, that the Dutches of *Anioy* and of *Maine*, shall be released and delivered over to the King her fa.
> Duke *Humphrey* lets it fall.
> *Kin.* How now unkle, whats the matter that you stay so sodenly.
> *Humph.* Pardon my Lord, a sodain qualme came over my hart, *etc.*

From these two parallel texts it is evident, first that the F. printer set up *father* in full, whereas he ought to have printed *fa....* For the rest there is no fault to be found with the F. text, but the blank verse puts it beyond a doubt that "whats the matter that you stay so sodenly" is an illegitimate addition in the *Contention*, the said addition being on the score of clearness deemed necessary by it does not matter whom.

Though cases like the one just given are not frequent, and pretty hard to lay one's finger on, we think we can give the following examples of interpolations of the kind referred to, which examples are found in all editions both old and modern.

Now wears his crown.
*Ham.* O my prophetic soul!
*My uncle!*
*Ghost.* Ay, that incestuous, that adult'rate beast.
*Ham.* i, 5, 40—42.

We are sure that *My uncle*, line 41 in the Globe Edition, is an elucidatory addition. No one who has ever realised the poor anti-climax in the words *my uncle* after *O my prophetic soul!*, will continue to believe that they have flown from Shakespeare's pen. As to the way in which this inane addition has got into the text, we may get a hint from the Quarto of 1603 (Q. S.), where it even occurs twice:

Thy fathers heart, now weares his Crowne.
*Ham.* O my prophetike soule, my uncle! my uncle!
*Ghost* Yea he, that incestuous wretch, wonne to his will with gifts,

The following passage carries little conviction, but we think it also points to the addition being taken over from the Q. S., which has the same reading:

In presence of the Kings of France, and Sicill,
*The Dukes* of Orleance, Calaber, Bretaigne, and Alanson,
II *H* 6. i, 1, 6 & 7. F.

Read the second line:

Of Orl'ans, Cal'ber, Bretagne and Alençon,

the word *kings* from the first line being here of course taken in the sense of *rulers*.

That, at the same time, however, the F. and Q. editors now and then volunteered to insert elucidatory matter on their own authority, we shall in the sequel show by a number of unmistakable examples, while it is proved *inter alia* by the passages following:

What shall I doe? say what? what shall I doe?
*Pro.* Goe *make thy selfe* like a Nymph o'th' Sea,
Be subiect to no sight but thine, and mine: invisible
To every eye-ball else: goe take this shape
*Tp.* i, 2, 300–303. F.

If we strike out the interpolation, the last word of line 301 is *to*, and of line 302, *invisible*.

As cause doth minister: Goe call at Flavia's *house*,
*M. for M.* iv, 5, 6. F.

Besides, the MS. must here have had the apocopated form *Flavi(e)'s* for *Flavius'*; the printer wrongly expanded the shortened form to *Flavia's*.

> I wasted time, and now doth time waste me:
> For now hath time made me his numbring clocke;
> My thoughts are minutes, and with sighes they iarre,
> Their watches on unto mine eyes the *outward* watch
> Whereto my finger like a dialles poynt,
> Is pointing still, in cleansing them from teares.
> *R* 2. v, 5, 49—54. Q.

The matter is as simple as simple can be. Shakespeare wrote: „unto mine eyes ẏ watch"; the compositor set up *the watch* (confusion between ẏ and ẏ), and the editor took upon him to make this clear in his own way by inserting *outward* between *the* and *watch*. And this nonsense editors and readers have been content to sit down to for three centuries past!

> *Macb.* I have done the deed:
> Didst thou not heare a noyse?
> *Lady.* I heard the Owle schreame, and the Crickets cry.
> Did not you speake?
> *Macb.* When?
> *Lady.* Now.
> *Macb.* As I descended?
> *Lady.* I.
> *Macb.* Hearke, who lyes i'th' second Chamber?
> *Lady.* Donalbaine.
> *Mac.* This is a sorry sight.
> *Lady.* A foolish thought, *to say a sorry sight.*
> *Macb.* There's one did laugh in's sleepe,
> And one cry'd Murther, that they did wake each other:
> I stood, and heard them: But they did say their Prayers,
> And addrest them againe to sleepe.
> *Lady.* There are two lodg'd together.
> *Mac.* ii, 2, 15—26. F.

We hold the words in italics to be meant for an elucidatory addition, but if we leave them out, the text is still far from being correct. The other defects, however, have been observed and partially remedied by others before us. In our opinion the genuine text is as follows:

> *Mac.* I've done the deed. — Didst thou not hear a noise?
> *Lady M.* I heard the owl scream and the crickets cry.
> *Mac.* Did'st nót speak?
> *Lady M.* When?
> *Mac.* Now, 's I descend?
> *Lady M.* Ay.

*Mac.* Hark!
Who lies i'th' second chamber?
*Lady M.* Donalbain.
(*Macbeth goes to the door of the second chamber, and listens.*)
*Mac.* (*Returning and looking on his hands.*) This is a sorry sight.
*Lady M.* A foolish thought!
*Mac.* There's one did laugh in's sleep, and one cried 'Murder!'
That they did wake each o'r: I stood and heard them:
But they did say their prayers, and address'd them
Again to sleep.
*Lady M.* There are two lodg'd together.

There can be little doubt that the words "Did not you speak?" in the Folio should be assigned to Macbeth. But then it follows that we can hardly suppose Macbeth to have addressed his wife first with *thou* and then with *you*, with only one line between the two speeches, and from this, taken in connection with the requirements of the blank verse, we see what small change the old editor must have made in the text here. We see him, thoughtless of the pronunciation of *Didst not speak?* with the stress on *not*, "improve" the line by turning the three words into *Did not you speak?*

# CHAPTER XIV.

## FIRST GROUP OF THE OLD SHAKESPEARE-TEXTS.

Now that we have got an insight into the respective proceedings of the editor or corrector, and of the printer, we know that there can be no difficulty in taking for granted that all the works of Shakespeare have been printed from his own manuscripts.

But since of several plays we have two or even three old versions, we shall have to inquire which of these versions was printed from the MS., which version accordingly has authority, and in general what is the exact relation of these versions mutually.

From the last part of this task we are of course dispensed in the case of those works for which only *one* source has come down to us, to wit: *Venus, Lucrece, Sonnets* and *Complaint, Pericles,* and *the Passionate Pilgrim* [1], in the first Quarto editions; *Tempest, Gentlemen, M. for M., Errors, As, Shrew, A. W., Tw. N., W. T., John, I H 6., H 8., Cor., Tim., J. C., Mac., A. & C.,* and *Cym.,* in the First Folio of 1623.

The *reprints* of the said Q.'s and of the Folio, do not possess the slightest authority, since they have nothing more to do with the genuine MS.

To be sure, here and there in one or other of these reprints an occasional mistake has been set right, but such emendations are absolutely conjectural. As regards authority,

[1] We refrain from pronouncing judgment on the authorship of the different poems composing this collection. Some of them are as certainly Shakespeare's as others belong to other authors.

they are exactly on a level with emendations made by our readers or by ourselves. And even the undoubted emendations made in these reprints, are so insignificant in quality and quantity, that there would not be any cause for regret, if all the old reprints of the works just mentioned had been irretrievably lost.

On the whole the poems were printed with exceptional care; the Sonnets somewhat less carefully, while the plays leave a very great deal to be wished for. But inaccurately as the plays may have been printed, at all events after close investigation it proves to be possible to restore a good deal more of the genuine text than has been done hitherto. By way of specimen we subjoin the first scene of *Tp.*, as we think it should be printed in an edition for the use of modern readers. In the Folio almost the whole of this scene is printed as prose; in the Globe Edition it has 71 lines; according to our arrangement the whole scene is in blank verse, and numbers 57 lines only.

THE TEMPEST.

Act I. Scene 1. The deck of a ship in a storm with thunder and lightning.

*Enter a Shipmaster and a Boatswain.*

*Mast.* Boatswain!
*Boats.* Here, master. What cheer?
*Mast.* Good. Speak to
The mariners. Fall to it; yarely, or
We run ourselves aground. Bestir, bestir! [*Exit.*]

*Enter Mariners.*

*Boats.* Heigh, my hearts, cheerly! Cheerly, m'hearts! Yare, yare!
Take in the topsail. Tend to th'master's whistle. —
Blow, till thou burst thy wind, if room enough!

*Enter Alonso, Sebastian, Antonio, Ferdinand, Gonzalo, and others.*

*Alon.* Good, have care. Where's the master? Play the men.
*Boats.* 'Pray now, keep below.
*Ant.* Where's the master, boatswain?
*Boats.* D'ye not hear him? You mar our labour. Keep
Your cabins! 'S blood! You do assist the storm.
*Gon.* Nay, good, be patient.
*Boats.* When the sea is. Hence!
What cares these roarers for the name of king?
To cabin! Silence! Trouble's not!
*Gon.* Good, yet
Remember whom thou hast aboard.
*Boats.* None that
I more love than myself. You are a couns'lor;
If you can mand these elements to silence,

And work the peace o'th' present, we will not
Hand a rope more; use your authority.
If you can not, give thanks y'have liv'd so long,
And make yourself ready' in your cabin for
The mischance of the hour, if it so hap. —
Cheerly, good hearts! — Out of our way, I say. [*Exit.*]
*Gon.* I have great comfort from this fellow. Methinks
He hath no drowning mark 'pon him; 's complexion
Is perfect galls. Stand fast, good Fate, to's hanging;
Make th'rope of 's destiny our cable, for
Our own doth little vantage. If he be
Not born t'be hang'd, our case is miserable. [*Exeunt.*]

*Re-enter Boatswain.*

*Boats.* Down with the topmast! Yare! Lower, lower!
Bring her to try with main-course. A plague....
[*A cry within:* Oh!]

*Re-enter Sebastian, Antonio and Gonzalo.*

Upon this howling! They are louder than
The weather, or our office. — Yet again?
What do you here? Shall we give o'r, and drown?
Have you a mind to sink?
*Seb.* A pox o'your throat,
You bawling, blasphem's, íncharitable dog!
*Boats.* Work you, then.
*Ant.* Hang, cur! hang, you whoërson,
Insolent noisemaker! W'are less afraid
T'be drown'd than thou'rt.
*Gon.* I'll warrant him for drowning;
Though the ship were no stronger than a nutshell,
And as leak as an únstanch'd wench.
*Boats.* Lay her
A-hold, a-hold! Set her two courses off
To sea again; lay'r off. [*Enter mariners wet.*]
*Mariners.* All lost, to prayers!
To pray'rs, all lost!
*Boats.* What, must our mouths be cold?
*Gon.* The king and prince at prayers. Let's assist them,
For our case is as theirs.
*Seb.* I'm out of patience.
*Ant.* W'are merely cheated of our lives by drunkards.
This wide-chapp'd rascal, — would thou mightst lie drowning
The washing of ten tides!
*Gon.* He'll be hang'd yet,
Though ev'ry drop of water swear against it,
And gape at wid'st to glut him.
*A confused noise within:* Mercy on us! —
We split, we split! — Farewell my wife and children! —
Farewell, brothér! — We split, we split, we split!
*Ant.* Let's all sink wi'th' king.
*Seb.* Let's take leave of him. [*Exit.*]
*Gon.* Now would I give a thousand furlongs of
Sea for an acre of bare ground, long heath,
Brown furzes, any thing. The wills above
Be done! But I would fain die a dry death. [*Exeunt.*]

The introductory stage-direction stands thus in the F.: "A tempestuous noise of Thunder and Lightning heard:" We

have made changes here, because *lightning heard* has a very suspicious "editorial" look. With full justice all modern editors deviate from the stage-directions in the old editions. The only guide on this point must be common sense, for it is very likely that in Shakespeare's manuscripts there were only a few indications here and there in some kind of lapidary style, and full of abbreviations, which the editor and the printer were left to expand.

Line 1. *What* and *to* have strong, *cheer* and *speak* weak stress.

L. 2. The F. wrongly prints *to th'* and *too't*; these are mere spelling differences.

L. 4. The F. has *my harts* for our *m'hearts*.

L. 7. F.: "Good *boteswaine* have care". The italicised word is an elucidatory addition of the editor's, and the blank verse requires its rejection. Line 11 proves that it may be omitted. *Have* has strong stress.

L. 8. F.: "I pray". This is an expansion of the apostrophe, since the MS. probably read "'Pray". *Below* is accented on the first syllable. For *Where's* the Folio reads *where is*, and for *boatswain*, *Boson*, a phonetic spelling.

L. 9. The F. has *Do you* for *D'ye*. *Not* and *him* have both of them strong stress.

L. 10. *'Sblood* is not in the F. The gap in the blank verse, however, requires filling up, and when we learn from l. 35 that the "Boson" is a "blasphemous dog", we think there can be no harm in putting somewhat stronger language on his lips than the rather tame phrase *A plague* in l. 30. Sebastian can hardly have objected to it, since he uses *A pox* himself. The logic of the context therefore requires at least one rattling oath from the boatswain's mouth, and there is exactly room for it in l. 10. And after the boatswain's *'Sblood*, Gonzalo's *be patient* fits in admirably.

It is moreover a well-known circumstance that the editors of the Folio expunged or softened a large number of oaths and profane phrases in the plays of which we have parallel texts, so that there is no reason to suppose that they have not done so in the other plays.

L. 13. The F. reads *trouble us* for our *trouble's*; it is just as likely that the genuine reading is *troub' us*.

L. 15. *Counsellor* in F.

L. 16. *command* in F.

L. 17. *of the present* in F.

L. 19. *you have* in F.

L. 20. The synalephe is not marked in the F.

L. 21. *Mischance* has the stress on the first syllable.

L. 24. The F. reads: *upon him, his complexion.*

L. 25. The F. reads: *Gallowes* and *to his.* We suspect that the editor has sacrificed the pun by printing the word *gallows* in full. Plurals like *galls* are quite common in Shakespeare, and *galls* at the same time represents the syncopated pronunciation of *gallows.* The phrase "his complexion is perfect galls" may thus have a double meaning: 1) he has a very gallows air; 2) his mental constitution is gall all over.

L. 26. *the rope of his* in F.

L. 27. *advantage* in F.

L. 28. *to bee* in F.

L. 29. Emphatic stress-shifting of the second *lower.*

L. 31. *Oh* is not in the F., but represents the *Cry within,* which of course requires stronger stress than *plague.*

L. 34. *o'your* (thus in the F.) is one syllable.

L. 35. *blasphemous incharitable* in F.

L. 36. *whoreson* is trisyllabic here.

L. 37. *we are* in F.

L. 38. *to be* and *thou art* in F.

L. 39. *were* has a very strong stress.

L. 40. *leaky* and *unstanched* in F. *Leak* is found in Spenser.

L. 42. *her* in F.

L. 43. *prayers* in F.

L. 46. *We are* in F.

L. 48. *every* in F.

L. 53. The F. very correctly spells *with' king.* The Cambridge Editors here expand the apostrophe by printing *with the king,* just as the Folio printer has done with *'pray* in l. 8.

L. 55. *barren* in F.

L. 56. The F. has *firrs,* a phonetic way of spelling *furzes* with the *s* (= z) dropped.

The essential difference between our text and the text of

the Folio consists in two things only: we omit one word, and we insert one word. The other differences merely concern the spelling and the making-up of the lines, nothing more. When the blank verse has been set right in this way, the thing looks very simple to be sure; at the same time much patience and a great deal of close attention is needed before this result is obtained.

Where there is only one source to draw from, many uncertainties are sure to remain in the text. Who shall say, for instance, that Shakespeare did not write ll. 23 & 24 as follows:

> I've great ease from this fellow. Methinks h'ath
> No drowning mark upon him; his complexion

since we know with certainty that Elizabethan editors very often replaced words by their synonymes? But though a fair case might be made out for this alteration, textual criticism has no right to go such lengths, since by so doing it might run the risk of becoming a vantage-ground for caprice and crotchet-mongering. All that we can do, is to try to get as near as possible to the original text with the data at our disposal, and the plays of which there is only one text available, are least fit for that purpose.

Of *Ado, L. L. L., M. N. D., M. of V.* and *I H 4*, we seemingly possess two or even three versions, but only one versions of these plays has authority, the other versions being reprints.

Reprints are directly recognisable as such by the circumstance of their not bringing any *fresh matter*. Omissions owing to the inadvertence of the printer, and to caprice on the corrector's part, are so constantly met with, that this one criterion may be relied on with absolute safety. But we need not trust to this criterion to the exclusion of all others, for reprints are also characterised by the circumstance that they have numerous errors in common with the *editio princeps* (*a great many more* than can be conveniently accounted for by chance or equality of conditioning causes), that they add to the number of errors, and that several rectified errors or arbitrary changes bear the mark of being the result of a sort of conjectural emendation, but never

justify a reasonable surmise of their being traceable to the original manuscript.

Of the five plays we have mentioned, the Quarto and Folio versions of I H 4. show by far the greatest number of differences. The first Q. of this play was brought out in 1598 without the author's name, and it was reprinted five times before the appearance of the F. in 1623. All these reprints profess in the title-page to be "Newly corrected by W. Shakespeare". This is truth as understood by Elizabethan booksellers, and must be interpreted as follows: *by W. Shakespeare* means *written by W. S.*; *newly corrected* means that in theory there has been an intention to subject the work to some sort of revision, without however looking at the original manuscript, but that as a matter of fact a few ordinary misprints have been corrected, and a number of new ones sprinkled over the pages.

To show that also the Folio text of I H 4. is a mere reprint of the Q. version, we shall subject the first act to a closer inspection, in the course of which we need not greatly care for differences in spelling, in punctuation and in the stage-directions, nor will it be necessary for us to pay especial attention to the ordinary sort of small misprints, since we have already become aware that all these things are of no interest for our present purpose. We first give a list of the errors which the two versions have in common, our quotations being from the Q. text:

> Yong Harry Percy, and brave Archibold,
> That ever valiant and approved Scot,
> At Holmedon met, where they did spend
> A sad and bloudy houre:

These lines i, 1, 53—56 should run as follows:

> Young Harry Percy, and brave Arch'bald, that
> E'r-valiant and prov'd Scot, at Holmedon met,
> Where they did spend a sad and bloody hour;

—

> Mordake Earle of Fife, and eldest sonne

In this line i, 1, 71 *the* has dropped out before *Earle*. (Pope.)

—

> To beaten Douglas, and the Earle of Athol,
> Of Murrey, Angus, and Menteith:

These lines i, 1, 72 & 73 should be read as follows:

To beaten Douglas; and the Earël of
Athol, of Murray, Angus, and Menteith.

—

A gallant prize? Ho coosen, is it not? In faith it is.
*West.* A conquest for a Prince to boast of
i, 1, 75—77.

The F. prints *not*? and *In* without a blank space between the two, so that it would be impossible to get at the genuine reading from the Folio text. In the Quartos a blank space is left only in cases in which a new speaker is introduced. Accordingly we have only to transpose the name of the speaker, slightly to readjust the lines, and to set right a couple of spellings, to get the reading:

A gallant prize? ha, coz, is 't not?
*West.* In faith,
It is a conquest for a prince to boast of.

—

Coosen on wednesday next our councel we wil hold
At Windsore, so informe the Lords:
i, 1, 103 & 104.

Read, with Pope:

Cousin, on Wednesday next our council we
Will hold at Windsor; so inform the Lords.

—

*Falst.* Thou hast the most unsavory smiles, . . . . .
i, 2, 89.

In the fifth Q., from which the F. text is printed, *smiles* had been corrected to *similes*. The circumstance that the first Q. and the F. both have the same mistake of *smiles* instead of *similes*, is not therefore owing to the Folio copying the error from its model, but to the same *causa movens*, viz. the same carelessness on the compositor's part, which leads him, in reading the copy before him, to substitute for a word unfamiliar or unknown to him, a very common word looking very much like the first.

—

Falstalffe, Harvey, Rossill, and Gadshil, . . . . .
i, 2, 181 & 182.

The names of *Harvey* and *Rossill* stand for *Peto* and *Bardolph*. Theobald already conjectured that *Harvey* and

*Rossill* are the names of the players who acted the parts of Peto and Bardolph respectively. This special class of mistakes is represented a few times in the old texts. We may readily account for it by supposing that, for example, when the play was cast, or on some other occasion, the names of the actors were noted in the manuscript, and that the printer looked upon these notes as corrections of the manuscript.

> *King.* Worcester get thee gone, for I do see
> Danger, and disobedience in thine eie:
> O sir, your presence is too bold and peremptorie,
> i, 3, 15—17.

To be read thus:

> *King.* Wor'ster, get thee gone; for I do see danger
> And disobedience in thine eye. O, sir,
> Your presence is too bold and peremptory,
>
> —
>
> Came there a certaine Lord, neat and trimly drest,
> i, 3, 33.

Read, of course, with Capell, *trim* instead of *trimly*. The adverb *trimly* does not occur in Shakespeare's works.

> —
>
> He should, or he should not, for he made me mad
> To see him shine so briske, and smell so sweet,
> i, 3, 53 & 54.

In line i, 3, 53 the true reading is of course *for't* instead of *for he* (Hudson). This is absolutely sure, because *not* requires the stress, so that the mistake cannot be in the words preceding *not*. We mention this, because the F. leaves out the second *he*, and Capell the word *or*.

> —
>
> To ransome home revolted Mortimer,
> *Hot.* Revolted Mortimer:
> He never did fall off, my soveraigne liege
> i, 3, 92—94.

There is a hiatus here in the blank verse, which it is impossible to set right by line-shifting. This means, certainly in this place, that there is a hiatus in the text. Not impossibly line 93 may have been as follows

> Thy brother-law.
> *Hot.* Revolted Mortimer!

In the Quarto-facsimile before us there is a very distinct comma after the first *Mortimer*, and if this comma is also in the original Q. itself — the thing is not absolutely to be depended upon — this would of course prove that something was missed out by the compositor. As there are four syllables wanting, we cannot go beyond a plausible conjecture.

—

He never did encounter with Glendower:
I tel thee, he durst as well have met the divell alone,
i, 3, 114—116.

These lines must have originally run thus:

He ne'r did counter Glendow'r, I tell thee!
He durst as well have met the de'l alone

The editor expanded *'counter* to *encounter*, interpolated *with*, and shifted on part of the line to the next.

—

Art thou not asham'd? but sirrha, henceforth
i, 3, 118.

This line *may* admit of other emendations, but the following seems to us by far the most probable one:

Art thou not sham'd? But, sirrah, from henceforth

*'sham'd* can be paralleled from Elizabethan verse, and the omission of *from* in the very common pleonasm *from henceforth* is not unusual with editors of the time.

—

*Wor.* Heare you cosen a word.
*Hot.* All studies here I solemnlie defie,
Save how to gall and pinch this Bullenbrooke,
And that same sword and buckler Prince of Wales,
But that I thinke his father loves him not,
And would be glad he met with some mischance:
I would have him poisoned with a pot of ale.
*Wor.* Farewel kinsman, ile talke to you
i, 3, 227—234.

Read:

*Wor.* Hear you! Cousin, a word.
*Hot.* All studies here
I solemnly defy, save how to gall
And pinch this Bolingbroke. And that same sword-
and-buckler Prince of Wales, but that I think
His father loves him not, and would be glad

He met with some mischance, I'ld have him poison'd
Wi' a pot of ale.
*Wor.* Farewell! Kinsman, I'll talk t'ye

—

Zbloud, when you and he came back from Ravenspurgh.
*North.* At Barkly castle. *Hot.* You say true.
i, 3, 247—250.

Although the number of syllables here is not even enough to make up two lines, the Cambridge Editors may perhaps be excused for believing that there *must* have been *four* lines, and printing their text accordingly. But unfortunately the missing words are not forthcoming, and we see no way of restoring the blank verse — and with it the text — with any reasonable degree of probability.

—

Good uncle tell your tale, I have done.
*Wor.* Nay, if you have not, to it againe,
We wil stay your leisure.
*Hot.* I have done Ifaith.
i, 3, 256—258.

These lines should be read thus:

Good uncle, tell your tale; I have done.
*Wor.* Nay,
If you have not, to it again; we will
Stay youër leisure.
*Hot.* I have done, i' faith.

Let us here just set down the Folio text for the sake of the remarkable differences:

Good Uncle tell your tale, for I have done.
*Wor.* Nay, if you have not, too 't againe,
Wee'l stay your leysure.
*Hot.* I have done insooth.

Here we see the editor at work, making changes to keep the metre in order!

—

The majority of the mistakes which the Q. and the F. texts of I H 4. have in common, are line-shiftings. For the purpose of showing that in other respects the blank verse is right, we shall first cite the lines that are hardest to scan:

Than out of ang' can b'utter'd.
*West.* I will, m'liege.
i, 1, 107 & 108 (one line).

Have holp to make so poërtly.
*North.* My lord, ....
i, 3, 13 & 14 (one line).
*King.* Thou dost belie'm; Percy, thou dost belie'm;
i, 3, 113.
Those pris'ners you'se keep.
*Hot.* Nay, I will; that's flat.
i, 3, 218.
Nay, I'll've a starling shall be taught to speak
i, 3, 223 & 224 (one line).
Th'archbish'p.
*Hot.* Of York, is't not?
*Wor.* True; who bears hard
i, 3, 268, 269 & 270 (one line).

One line-shifting in the Q., viz. i, 3, 212 & 213:

*Hot.* I crie you mercie.
*Wor* Those same noble Scots that are your prisoners
*Hot.* Ile keepe them all;

has been thus set right in the F.:

*Hot.* I cry you mercy.
*Wor.* Those same Noble Scottes
That are your Prisoners.
*Hot.* Ile keepe them all.

but this correction, a very simple one to be sure, need not even have been intended for a correction, for on measuring out the lines we find that in the Folio column there was no room for lines $212\frac{1}{2}$—$213\frac{1}{2}$ of the Quarto. In such cases the F. printer's rule is to set up the line down to the pause, and make another line of the rest. It is not unlikely, therefore, that in the case before us a mistake of the Q. printer's has by the merest accident been set right by a mistake of the Folio printer's.

There is one case of line-shifting in the F. that is not found in the Q.:

*Hot.* I smell it:
Upon my life, it will do wond'rous well.
i, 3, 277. F.

The Q. has here (read *smell't*):

*Hot.* I smell it. Upon my life it will do well.

If now we draw our conclusion *from the line-shiftings exclusively*, it follows with mathematical certitude that the F. text is a reprint of the Q. one. For in the Folio text,

1° all the mistakes of the Q. are repeated, except one; 2° one new mistake is made; 3° the mistake that is not repeated, is either a correction for which the manuscript was certainly not necessary, or, what is more likely, a second mistake which happens to rectify a mistake in the Q.

Over and above the line-shiftings, however, there are, as we have seen, still other mistakes which the two texts have in common.

We next give a list of words that are found in the Q., but are left out in the F.

| | |
|---|---|
| the | i, 2, 15. |
| a | i, 2, 18. |
| by my troth | i, 2, 22. |
| By the Lord | i, 2, 44; i, 2, 72; i, 2, 108; and i, 2, 164. |
| of Hibla | i, 2, 47. |
| not | i, 2, 64. |
| Zbloud | i, 2, 82; and i, 3, 247. |
| to God | i, 2, 92. |
| wisedome cries out in the streets and | i, 2, 99 & 100. |
| Zounds | i, 2, 112. |
| bin | i, 2, 136. |
| night | i, 2, 145. |
| by my faith | i, 2, 153 & 154. |
| off | i, 2, 185. |
| Yea, | i, 2, 203. |
| same | i, 2, 209. |
| name | i, 3, 23. |
| he | i, 3, 53; and i, 3, 77. |
| Lord | i, 3, 71. |
| Edmund | i, 3, 156. |
| O | i, 3, 197. |

Not in the Q., but in the F. only, are found in the first place two words that are wanted in the text. The first of these words is *Hot.* the name of the speaker in i, 3, 201, which undoubted correction was not, however, made by the F. printer or corrector, since the mistake had already been rectified in the fifth Quarto, from which the F. text was printed.

The second *plus*-word in the F. is *a* in line i, 1, 62, which the Q. prints thus:

> *King.* Here is deere, a true industrious friend,

while the F. has:

> *King.* Heere is a deere and true industrious friend,

The F. rightly puts in the word *a* which the Q. com-

positor had missed out, but the change of *a true* into *and true* is purely arbitrary. At all events we see that access to the manuscript was quite unnecessary to enable the F. printer to put in the word *a*. We shall not further insist on the point that these omissions, and what we shall next adduce, once more prove the F. text of I H 4. to be a reprint. The reader can realise to himself that all these omissions also may and must be set down either to mistakes on the printer's part, or to excisions made by the corrector. It becomes quite clear that in the prose parts the oaths and profanities are *simply struck out*, whereas, as we shall see presently, they are *changed* in the blank verse.

In the second place we find the following words — clearly interpolations all of them — printed in the F. and wanting in the Q.

| | |
|---|---|
| And | i, 1, 42; and i, 1, 104. |
| in the | i, 2, 4. |
| is | i, 2, 47. |
| a | i, 2, 70. |
| But | i, 2, 187. |
| And list to me. | i, 3, 212. |
| for | i, 3, 256. |
| wond'rous | i, 3, 277. |

An excellent instance to show how easy it may be to distinguish *fresh matter* from editorial additions, is the F. interpolation in i, 3, 212, as compared with the omission in i, 2, 99 & 100.

Finally, we have the following list of discrepancies between the two texts:

| Q. | F. | |
|---|---|---|
| now is | is a | i, 1, 28. |
| did ... For more | like ... Farre more | i, 1, 49 & 50. |
| a | and | i, 1, 62. |
| upon | unto | i, 2, 103. |
| am I | I am | i, 2, 105. |
| Poynes nowe | *Pointz.* Now | i. 2, 118. |
| match | Watch | i, 2, 119. |
| God give thee ... him | maist thou have .... he | i, 2, 170 & 171. |
| lives | lyes | i, 2, 213. |
| foil (*doubtful in facsimile*) | soyle | i, 2, 238. |
| is | was | i, 3, 26; and i, 3, 28. |
| Either envie therefore | Who either through envy | i, 3, 27. |
| This | That | i, 3, 60. |
| I answered | Made me to answere | i, 3, 66. |
| his | this | i, 3, 67. |

| | | |
|---|---|---|
| on | in | i, 3, 81. |
| that | the | i, 3, 83; and i, 3, 84. |
| bare | base | i, 3, 108. |
| not him | him not | i, 3, 112. |
| Albeit I make a | Although it be with | i, 3, 128. |
| Zounds | Yes, | i, 3, 131. |
| Yea on his part | In his behalfe | i, 3, 133. |
| down-trod | downfall | i, 3, 135. |
| not he | he not | i, 3, 145. |
| me, | ,if | i, 3, 167. |
| to | unto | i, 3, 185. |
| God | heaven, | i, 3, 214. |
| him poisoned | poyson'd him | i, 3, 233. |
| waspe-stung | Waspe-tongu'd | i, 3, 236. |
| Ifaith | insooth | i, 3, 258. |
| Lo: | loe, | i, 3, 295. |

Several of these discrepancies in the Folio again are direct evidence of the F. printer corrupting the text in places. But there is more: as we now know that the F. version *must* be a reprint, the conclusion is forced upon us, that all these differences in the F. are arbitrary alterations of the text, which should be carefully kept out of every edition of Shakespeare's works [1]. And that the F. version of I H 4. *must* be a reprint, necessarily follows from the facts: 1) that the whole play — we have here given the evidence drawn from the first act only — nowhere brings *fresh matter*; 2) that both versions have telling errors in common; 3) that not one of the numerous discrepancies between the texts of the two versions compels us to conclude that the F. printer had anything beyond the Quarto to set up his text from; and 4) that the great majority of all the cases in which the F. differs from the Q., are immediately recognisable as corruptions.

The same method of investigation, when applied to the two versions of *Ado*, teaches us that the F. version is a reprint of the Q. of 1600; as regards *L. L. L.*, that the F. text is a reprint of the Q. of 1598; as respects *M. N. D.*, that the F. version is a reprint of Roberts's Q. of 1600, the Roberts Q. being in its turn a reprint of Fisher's Q. of 1600; with regard to *M. of V.*, that both the F. version and Roberts's Q. of 1600 are reprints of Heyes's Q. of 1600.

Generally speaking, critics are pretty well at one about

[1] And yet, the Cambr. Edd., for example, though it seems to them that the Folio text was "printed from a partially corrected copy of the fifth Quarto", oddly enough, print *lies* in i, 2, 213, and *base* in i, 3, 108.

the relations just stated, except that the Cambr. Edd. maintain the authority of the Roberts Q. of M. of V. as against that of the Heyes Q. "After a minute comparison of the two", they say, "we have come to the conclusion that neither was printed from the other". This conclusion strikes us as very odd, because they *do* consider the F. version of I H 4. as a "partially corrected" reprint of the Q., while at the same time in the case last mentioned the differences are more numerous and especially far more essential than those that are found to exist between the two Quartos of M. of V. But we can understand them to have arrived at the said conclusion, because in questions like this, the Camb. Edd. seem to rely mainly on misprints and differences of spelling, which in reality are quite unessential. We therefore think it needless to go further into this matter, but we beg leave to cite one more instance in proof of the comparative ease with which such questions of authority admit of being settled by prosodial tests.

M. of V. i, 1, 46 & 47 stand thus in Roberts's Quarto:

> *Salar.* Then y'are in love.
> *Anth.* Fie, fie.
> *Salar.* Not in love neither? Then let us say you are sad,

The blank verse before and after this passage is correct, but these lines cannot be set right without interpolation. Heyes's Quarto on the other hand reads:

> *Sola.* Why then you are in love.
> *Anth.* Fie, fie.
> *Sola.* Not in love neither: then let us say you are sad

After this we can correct the lines as follows:

> *Salar.* Why, then you are in love.
> *Ant.* Fie, fie!
> *Salar.* Not in
> Love neither? Then let us say you are sad

so that here there can be little doubt as to which of the two Quartos has the correct reading.

Now the reader would be inclined to think that the Cambr. Edd., who put the authority of the Roberts Q. above that of the Heyes one, would have followed the Roberts Q. here. But this is not the case. It is by no means

an enviable task to have to say over and over again that the Cambr. Edd. are not consistent except in inconsistency.

The F. version also of R. & J. is a reprint of the Q., but this play we shall treat of in another group to which we shall come in due time.

In the title-page of the first Folio are the words "Published according to the True Originall Copies". Now as regards the six plays just referred to, this is decidedly not true. But we believe that we have to take the words as a general statement, and should be wrong to use our own standard of exactitude in such matters to judge Elizabethan editorial utterances by. We surmise that Heminge and Condell, or perhaps the publishers of the Folio, honestly tried to bring together all Shakespeare's manuscripts then available, but were unsuccessful as regards the manuscripts of the six plays in question, the said manuscripts having been used and perhaps detained by other publishers, or maybe having got lost in the 23—25 years that separated the printing of these Quartos from that of the Folio. And they may well have deemed it a work of supererogation to inform the world that these six manuscripts had eluded their search.

# CHAPTER XV.

## SECOND GROUP OF THE OLD SHAKESPEARE-TEXTS.

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Another group of plays is formed by *R 2.*, *II H 4.*, *R 3.*, *T. & C.*, *T. A.*, *Lear*, *O.*, and also *Ham.*, the last of which, however, we shall treat of in the next group. As regards these eight plays a searching investigation has led us to the conclusion that both the Q. printer and the F. printer (or the F. corrector) must have had full or partial access to the genuine manuscripts.

The First Q. of R 2. was printed in 1597 "for Androw Wise", without the author's name. The following year brought a reprint with Shakespeare's name on the title-page. In 1608 there appeared a fresh edition "printed for Mathew Law", some copies of which have in the title-page the words "With new additions", etc. This edition is a reprint of the second Q., but in addition contains lines iv, 1, 154—318, which had been left out in the earlier Quartos. In 1615 appeared the fourth Quarto, in its turn a mere reprint of the third; and the F. version turns out to be a reprint of the fourth Quarto, except as regards lines iv, 1, 154—318, which bear the most unmistakable marks of having been corrected from Shakespeare's original manuscript.

Thus in the third Q. we read:

> Give Sorrow leave a while to tutor me to this submission:
> Yet I well remember the favours of these men,
> Were they not mine? did they not sometimes cry all hayle
> To me? so Iudas did to Christ; but he in twelve,
> *R* 2. iv, 1, 166—170. Q 3.

But the F. gives a greatly improved reading:

Give Sorrow leave a while, to tuture me
To this submission. Yet I well remember
The favors of these men: were they not mine?
Did they not sometime cry, All hayle to me?
So Iudas did to Christ: but he in twelve,

Then, the third Quarto has:

Give me the Glasse: no deeper wrinckles yet?
Hath Sorrow stroke so many blowes upon this
Face of mine, and made no deeper woundes?
Oh flattering Glasse, like to my followers in prosperitie!
Was this the face that every day under his
Houshould roofe did keepe ten thousand men?
Was this the face that faast so many follies,
*R* 2. iv, 1, 276—285. $Q_3$.

For which the F. reads:

Give me that Glasse, and therein will I reade.
No deeper wrinckles yet? hath Sorrow strucke
So many Blowes upon this Face of mine,
And made no deeper Wounds? Oh flatt'ring Glasse,
Like to my followers in prosperitie,
Thou do'st beguile me. Was this Face, the Face
That every day, under his House-hold Roofe,
Did keepe ten thousand men? Was this the Face,
That like the Sunne, did make beholders winke?
Is this the Face, which fac'd so many follyes,

Even our first example is proof incontrovertible, for the setting right of four or five shifted lines is never found in a mere reprint. In the old editions such a correction only occurs where the printer or corrector corrects with the original MS. before him. But since our readers might not consider such a simple line-shifting here or there evidence of sufficient weight, we have adduced the second example, which, besides setting right the shifted lines, also contains indubitable fresh matter.

We are therefore here brought face to face with the highly remarkable fact that the F. version of R 2. must incontestably have been corrected from Shakespeare's own manuscript, as regards about 150 lines, whereas the rest of it bears the equally incontestable marks of being a reprint pure and simple; as such marks we would point to the numerous mistakes which the F. version and the fourth Quarto have in common, among which mistakes it is especially the line-shiftings that are recognisable as such; but see, for instance, also p. 290, p. 320, etc. Then, there are a great

many additional mistakes, among which we need here only mention the more than 50 lines that are wanting in the Folio.

How, we may ask, is this highly remarkable fact to be accounted for?

Perhaps as follows: in 1608, when the third Quarto was being printed "with new additions", Shakespeare's manuscript was very probably divided into two parts, of which the part containing the "new additions" was handed to the printer. After the printing, the two parts may not have been re-united, and afterwards only one of the parts may have come to the hands of Heminge and Condell or of the publishers of the Folio. This explanation looks plausible enough, but there is still another possibility. We at least can easily imagine that the Folio editors deemed the fourth Quarto so well printed, that they thought it needless to introduce into it corrections from the manuscript, only making an exception in the case of the "new additions", of which the typography was certainly exceptionally bad.

In 1600 appeared the Q. of II H 4., which was not followed by Q. reprints. On comparing its text with the Folio version, we find, as we do in every other case, that the two versions contain mistakes both of them: the number of omissions, especially, is greater in the Q. than in the Folio version. But the most striking circumstance that we at least have observed, is the total absence in the first three acts of mistakes common to both versions. From the fourth act downward the F. version begins more and more to *approach* to the character of a reprint of the Q., a few identical errors in the blank verse begin to make their appearance, and the fresh matter in the F., which we found so copiously represented in the first three acts, begins to dwindle perceptibly.

This character of a reprint is, for instance, most markedly shown by the Folio text having the songs in v, 3, 18—23, and 48—50 printed as ordinary prose, a proceeding of which the Q. had set the example. Still, the Folio version here and there continues to show to the end a certain amount of independence. Thus the song in v, 3, 35—39, which the Q. prints as prose, figures as a song in the F. But this

does not prove that in this place the F. text could not be a reprint, for the rhymes are so peculiar, that even an Elizabethan printer might easily have observed the mistake, and rectified it. At the same time there are other things in the last two acts that put it beyond all reasonable doubt that the F. printer must have made use of the original manuscript. To show this, we would call the reader's attention to the first scene of the fifth act, which scene is entirely printed as prose in the Quarto, whereas in the F. text of the same scene we find some quite motiveless beginnings of new lines. These beginnings at once raised a suspicion in our minds that they might very likely be remnants of the original line-arrangement in the manuscript. They are the following:

serve: you shall not be excus'd.
Why Davie.

A little lower down:

*Davy.* Yes Sir.
Heere is now the Smithes note, *etc.*

Then, somewhat later:

*Shal.* He shall answer it:
Some pigeons Davy, a couple of *etc.*

Again:

*Shal.* Yes Davy:
I will use him well. A Friend i'th Court, *etc.*

Besides, we find a small remnant of blank verse still a little lower down, to which we shall return by and by. If now we try the experiment of setting up the lines as blank verse, we arrive at the following result:

*Shal.* By cock and pie, sir [1], you sha'n't 'way to-night.
What, Davy', I say!
*Fal.* You'se 'scuse me, Mas Rob Shallow.
*Shal.* I will not 'scuse you; you sha'n't be excus'd;
Excuses sha'n't be' admitted; there is no
Excuse shall serve; you shall not be excus'd. —

[1] The word *sir* is found in the Q. only. It is of course much more likely that the F. printer has omitted it, than that the Q. corrector should have put it in. We shall not notice spelling differences here and in future.

Why, Davy! [*Enter Davy.*
*Davy.* Here, sir.
*Shal.* Davy, Davy, Davy.
Davy, le'm' see. Davy, let me see, Davy.
Le'm' see. Yea, marry, William cook, bid him
Come hi'r. — Sir John, you shall not be excus'd.
*Davy.* Marry, sir, thus; those precepts cannot be
Serv'd; and again, sir, shall we sow the headland
With wheat?
*Shal.* With red wheat, Davy. But for William
Cook — are there no young pigëons?
*Davy.* Yes, sir.
Here 's now the smithës note for shoe'ng and plough-ir'ns.
*Shal.* Let it be cast and paid. — Sir John, you shall not
Be' excus'd.
*Davy.* Now, sir, a new link to the bucket
Must needs be had; and, sir, d'ye mean to stop
Any' of Will's wages, bout the sack he lost
At Hinckley faiër?
*Shal.* A shall answer it.
Some pigëons, Davy, a couple of
Short-legged hens, a joint of mutt', and any
Pret' lite tine kickshawës, tell William cook.
*Davy.* Do(th) th' man of war stay all night, sir?
*Shal.* Yea, Davy.
I'll use him well. A friend i'th' court is bet than
A penny' in purse. Use 's men well, Davy; for
They' are arrant knaves, and will backbite.
*Davy.* No worse
Than they' are backbitt', sir; for they've mar'l's foul linen.
*Shal.* Well cónceit', Davy: bout thy bus'ness, Davy.
*Davy.* Beseech you, sir, to count'nance William Visor
Of Woncot ágainst Clement Perkes o'th' hill.
*Shal.* There many cómplaints, Davy, gainst that Visor.
That Visor is an arrant knave, o'm' knowledge.
*Davy.* I grant your worsh'p that h'is a knave, sir, but
Yet, God forbid, sir, but a knave should have
Some count'nance at's friend's 'quest. An hon'st man, sir,
'S able to speak for hímself, when a knave's not.
I've serv'd your worship true, sir, this eight years;
And if I cannot once or twice 'n a quarter
Bear out a knave gainst an hon'st man, I've but
A very little credit with your worship.
The knave's mine hon'st friend, sir; therefore, I seech
Your worsh'p, let him be countenanc'd.
*Shal.* Go to.

Minus-words in the F. in l. 6 or 7 once *Davy*; in l. 7 or 8 once *Davy let me see*; in l. 8 *yea marry*; in l. 16 *Now*.

Minus-words in the Q.: in l. 19: *the other day* at H. The italicised words are an interpolation of the F. editor.

L. 27: *bitten* in F.; *back-bitten* in Q.

L. 31: *There* is the contraction of *There are*, which is the reading of the F.; the Q. reads *There is*.

L. 34: *heaven* in F., the Q. having *God*.

L. 38: The Q. omits *if*.

L. 39 & 40: The Q. leaves out *but a very*.

I say he shall have no wrong. Look bout, Davy. —
Where you, sir John? Come, come; come, off wi'your boots. —
Give me your hand, Mas Bardolph.
*Bard.* I am glad
To see your worsh'p.
*Shal.* 'Thank thee with all my heart,
Kind Master Bardolph. — Welcome my tall fellow. —
Come, sír John.
*Fal.* I'll foll' ye, good Mas Rob Shallow.

L. 44: *Where* is the contraction of *where are* in Q. and F.
L. 44: The F. has *come* once only.
L. 46: The Q. leaves out *all*. Q. & F. both have: *I* thank thee.
L. 47: Q. & F. both have: *and* welcome. The italicised word must be an interpolation.

The latter part of this, beginning with *Go to* in l. 42, stands thus in the Folio:

*Shal.* Go too,
I say he shall have no wrong: Looke about Davy.
Where are you Sir Iohn? Come, off with your Boots.
Give me your hand M. Bardolfe.
*Bard.* I am glad to see your Worship.
*Shal.* I thanke thee, with all my heart, kinde Master
Bardolfe: and welcome my tall Fellow:
Come Sir John.
*Falstaffe.* Ile follow you, *etc.*

We see from this that ll. 43 and 44 have been preserved as blank verse in the F., line 43 with the spelling-difference *about* for *bout*, and that in ll. 44 *come* has been omitted twice, evidently for the sake of the blank verse, which the printer or corrector deemed improved by the omission. The motiveless deviations, seen in the Folio, from the prose mode of printing, are no more than an involuntary adherence to the MS. on the printer's part in ll. 6, 14, 20, 24, and 48, in the matter of setting up a fresh line.

Although both the F. printer and the Q. printer have here committed the same mistake of treating blank verse as prose, the F. is most certainly *not* a mere reprint in this place. At the same time, however, the last two acts have so many errors in common in the two texts, that at every turn one feels inclined to put the question whether after all the Q. text has not in some way or other influenced the F. printer. Looking at the matter in connection with what we shall observe in the case of other plays, we certainly believe that there has been such an influence, and that the

whole matter admits of some such explanation as the following.

When a work was reprinted, the ordinary practice must have been to set up the type, not from the manuscript, but from a copy of the edition immediately preceding. Of course it is far easier for a compositor to set up a work from a printed text than from a manuscript, and Shakespeare's hand may well have been hard to decipher. Judging from his signatures that have come down to us, at least, we do not think we should have liked to have been his printers. Perhaps in Ham. v, 2, 33—35 we may be allowed to see a hint that Shakespeare himself did not write "fair". If now we might assume that the Editors of the Folio, in accordance with the usual practice, handed to the printer a copy of the Q. of II H 4., but at the same time gave him the manuscript of the play, with orders to correct the Q. from this manuscript, the difficulty would be solved. In the first three acts the F. compositor closely followed orders, but towards the beginning of the fourth act he began to slacken in his zeal. Generally speaking, such slackening of the printer's attention seems almost to have been the rule, for of several plays the first acts are better printed than the last.

Before taking leave of II H 4., we would give one more instance of different line-shiftings in the Q. and the F., from which instance it will at the same time become clear, how neatly, assuredly and easily we may succeed in setting certain passages right, if they happen to differ in the Q. and the F. text. We would call attention to the fact that the two versions have one mistake in common, to wit the omission of *and* before *chide* in l. 62 Q. The written symbol for *and* in the manuscript was most likely overlooked between the flourishes of the capital initials of the lines above and under it, or perhaps mistaken for another flourish.

*King* The Prince hath tane it hence go seeke him out:
Is he so hastie, that he doth suppose my sleepe my death?
Finde him, my lord of Warwicke, chide him hither.
This part of his conioynes with my disease,
And helps to end me: see, sonnes, what things you are,
How quickly nature falls into revolt,
When gold becomes her obiect?

For this, the foolish over-carefull fathers
Have broke their sleepe with thoughts,
Their braines with care, their bones with industry:
For this they have ingrossed and pilld up,
The cankred heapes of strange atcheeved gold:
For this they have beene thoughtfull to invest
Their sonnes with arts and martiall exercises,
When like the bee toling from every flower,
Our thigh, packt with waxe our mouthes with hony,
We bring it to the hive: and like the bees,
Are murdred for our paines, this bitter taste
Yeelds his engrossements to the ending father,

II *H* 4. iv, 5, 60—80. Q.

*King*. The Prince hath ta'ne it hence:
Goe seeke him out.
Is hee so hastie, that hee doth suppose
My sleepe, my death? Finde him (my Lord of Warwick)
Chide him hither: this part of his conioynes
With my disease, and helpes to end me.
See Sonnes, what things you are:
How quickly Nature falls into revolt,
When Gold becomes her Obiect?
For this, the foolish over-carefull Fathers
Have broke their sleepes with thoughts,
Their braines with care, their bones with industry.
For this, they have ingrossed and pyl'd up
The canker'd heapes of strange-atchieved Gold:
For this, they have beene thoughtfull, to invest
Their Sonnes with Arts, and Martiall Exercises:
When, like the Bee, culling from every flower
The vertuous Sweetes, our Thighes packt with Wax,
Our Mouthes with Honey, wee bring it to the Hive;
And like the Bees, are murthered for our paines.
This bitter taste yeelds his engrossements,
To the ending Father.

Id. F.

For which we must read:

*King*. The prince hath ta'n it hence. Go, seek him out.
Is he so hasty that he doth suppose
My sleep my death? Find him, my lord of Warwick,
And chide him hi'r. This part of his conjoins
With my disease, and helps t'end me. See, sons,
What things you are! How quickly nature falls
Into revolt when gold becomes her object!
For this, the foolish over-careful fathers
Have broke their sleep with thoughts, their brains with care,
Their bones with industry; for this they have
Engrossed and pil'd up the canker'd heaps
Of strange-achieved gold; for this they have
Been thoughtful to invest their sons with arts
And martial exercise: when, like the bee,
Tolling from ev'ry flow'r the virtuous sweets,
Our thighës pack'd with wax, our mouths with honey,
We bring it to the hive; and, like the bees,
Are murder'd for our pains. This bitter taste
Yield his engrossments to the ending father.

The attentive reader cannot fail to have observed that in l. 76 the Q. reads *toling* and the F. *culling*.

Which of the two is the genuine reading?

There can be no question of a revision by Shakespeare, about which point more anon, so that we have to decide whether the corrector of the Q. changed *culling* into *tolling*, or the Folio editor substituted *culling* for *tolling*.

The question thus put almost answers itself. "Tolling" is a poetical metaphor, while "culling" is a matter-of-fact phrase. That the corrector of the Q. should have replaced an ordinary word by a poetical metaphor, is of course improbable on the face of it, and, for aught we know, without a parallel. That, on the other hand, Heminge or Condell in "overseeing" the Folio text have replaced a host of words by others which they thought better, we shall clearly show when we come to discuss the following play. Besides, only *tolling* is the fitting word from a logical and grammatical point of view. If "culling" were the correct word, Shakespeare would imply here that flowers, after being visited by bees, had no "virtuous sweets" left. In spite of this the Cambridge Editors prefer to read *culling*, just as Heminge and Condell did in their time.

The first Quarto edition of R 3. appeared in 1600, without the author's name, but the second Q. and subsequent reprints of it had Shakespeare's name on the title-page. The title-page of the third Q. bears the words "Newly augmented", but the additions — *in casu*, therefore, the reinstatement of those parts that had been omitted from the first Q. — promised in the title-page, and evidently originally intended to be inserted, were ultimately left out also in the third Q. These additions at last made their appearance — presumably with tolerable completeness, at least so far as the first four acts are concerned — in the Folio, in which the text of R 3. has about 200 lines more than in the Q.

This fresh matter of course proves that the Folio printer had access to the MS., but the numerous errors which the Q. and the F. have in common, at the same time prove, that on the whole the F. is a mere reprint of the Q., most probably printed from the sixth Q. We must add, however, that we have not independently investigated the point

mentioned last, since it is of hardly any importance for the criticism of the text.

We shall therefore be pretty near the truth if we assume that the F. printer thought fit to consult his convenience by using the Q. as his "copy", at the same time looking with intermittent attention into the MS. upon occasions, and in certain cases even printing from the MS. exclusively. The conscientious devotion to the MS. last referred to, is of rare occurrence, except of course in the case of the fresh matter not found in the Q.

Of the errors that the Q. and F. versions have in common, we cite the following instances:

> Anthony Woodvile her brother there,
> i, 1, 67. Q.

Excepting an ordinary misprint (Woodevlle) [1], this metrically impossible line is exactly the same in the F. We shall afterwards see what the probable genuine reading must have been.

—

> We speake no treason man, we say the King
> Is wise and vertuous, and his noble Queene
> Well stroke in yeres, faire and not iealous.
> We say that Shores wife hath a prety foote,
> A cherry lippe, a bonny eie, a passing pleasing tongue:
> And that the Queenes kindred are made gentlefolks.
> i, 1, 90—95. Q.

The F. has the same mistakes. The text ought to run as follows:

> We speak no treas', man; we say that the king
> Is wise and virtuous, and his noble queen
> Well struck in years, fair and not jealïous;
> That Shore's wife hath a pret' foot, a cher' lip,
> A bonny eye, a passing pleasing tongue;
> And that the queen's kin are made gentlefolks.

There need not be the least doubt that this must have been the genuine text, for all the changes in the Q. merely serve to replace curtailed forms by full ones, or are attempts to set right after a fashion such defects as were logically entailed by these expansions. The omission of *that* in line

[1] We shall in the sequel leave unnoticed unessential misprints and spelling-differences of no importance.

90 is a logical correction to keep the metre straight after *treas'* has been made a dissyllable, and the interpolation of *we say* in l. 93 becomes necessary when the word *that* has been left out in l. 90. The substitution of *kindred* for *kin* did not even spoil the metre since *queen's* may be a dissyllable, and the length of the lines was not a fixed quantity with the editor.

A single passage like the one just given quite suffices to prove that the F. version bears the character of a reprint, but there is no lack of other proofs. The most striking evidence is always furnished by the line-shiftings which the F. and the Q. have in common. Of these we cite the following additional instances, all of them taken from the first act:

*Glo.* What newes abroad?
*Hast.* No newes so bad abroad as this at home:
The King is sickly, weake and melancholy,
And his Phisitions feare him mightily.
*Glo.* Now by Saint Paul this newes is bad indeede,
Oh he hath kept an evill diet long,
And overmuch consumed his royall person,
Tis very grievous to be thought upon:
What is he in his bed?
*Hast.* He is.

i, 1, 134—143. Q.

The line-shifting in the F. text is exactly the same, but the F. has *John* instead of *Paul*, and *Where* instead of the last *What*. The *What* in the Q. is a misprint, caused by the dropping of the final *t* in pronunciation, so that *Wha(t)'s* and *Whe(re)'s* become nearly identical in sound. As regards the question of *Paul* and *John*, it should be kept in mind, that in a subsequent parallel passage the Q. and the F. both read *Saint Paul*, and that consequently the Q. reading is the more probable one, on the assumption always that one of the two readings is the genuine one. This, however, is exceedingly doubtful: we have every reason to suspect that Richard made use of a somewhat more forcible phrase, *e. g. Now, afore God*, and that this phrase has been softened in different ways by the Q. and the F. corrector. Since, however, it is manifestly impossible for us to restore the genuine "swear-word" with absolute certainty, it will be the safest plan to retain the Q. reading, and to read the whole passage as follows:

*Glou.* What news abroad?
*Hast.* No news so bad abroad
As this at home. The king is sickly, weak,
And melanch'ly, and his physicïans
Feaër him mightily.
*Glou.* Now, by Saint Paul,
This news is bad indeed. O, he hath kept
An ill di't long, and overmuch consum'd
His royal person. It is very grievous
T'be thought upon. Where's he, in's bed?
*Hast.* He is.

—

*La.* Some dungeon. *Glo.* Your bedchamber.
*La.* Ill rest betide the chamber where thou liest.
*Glo.* So will it Madame till I lie with you.
*La.* I hope so.
*Glo.* I know so, but gentle Lady Anne,
i, 2, 111—114. Q.

The F. shows the same line-shifting, but makes two lines of the first line, according to its usual practice. Read:

*Anne.* Som dungëon.
*Glou.* Your bed-chamber.
*Anne.* Ill rest
Betide the chamber where thou liest.
*Glou.* So will
It, Madam, till I lie with you.
*Anne.* I hope
So.
*Glou.* I know so. But, gentle lady Anne,

—

*La.* I would I knew thy heart.
*Glo.* Tis figured in my tongue.
*La.* I feare me both are false.
*Glo.* Then never was man true.
*La.* Well, well, put up your sword
*Glo.* Say then my peace is made.
*La.* That shall you know hereafter.
*Glo.* But shall I live in hope.
*La.* All men I hope live so.
*Glo.* Voutsafe to weare this ring.
*La.* To take is not to give.
i, 2, 193—203. Q.

The last line of this passage is not in the F. Besides, the F. and, indeed, all the Q.'s except the first, read: *Then never man was true,* a change which was introduced in order to keep the metre straight, since of course the word *man* demands a strong stress. But this strong stress it also bears in the first Q., if only the lines are re-arranged:

*Anne.* 'Would I knew th'heart.
*Glou.* 'Tis figur'd in my tongue.
*Anne.* I fear me both are false.

*Glou.* Then ne'r was man true.
*Anne.* Well, well, put up your sword.
*Glou.* Say then, my peace's made. [1]
*Anne.* That shall you know hereaft'.
*Glou.* But shall I live
In hope?
*Anne.* All men, I hope, live so.
*Glou.* Vouchsafe
To wear this ring.
*Anne.* To take is not to give.

[We must not omit to observe here that a line-shifting *like the one here exemplified,* can never be adduced in evidence of the "reprint" character of the F., since the very same motive would probably have induced almost every Elizabethan compositor to set up the lines in the fashion shown in the Q. and F.]

—

Grant me this boone.
*La.* With all my heart, and much it ioies me too,
To see you are become so penitent:
i, 2, 219—221. Q.

The F. has the same line-shifting. Read:

Grant me this boon.
*Anne.* With all my heart; and much
It joys me too, to see y'are 'come so pen'tent.

—

*Qu. Ma.* Which God revenge.
*Glo.* To fight on Edwards party for the crowne,
And for his meede poore Lo: he is mewed uppe:
i, 3, 137—139. Q.

The F. has the same shifting. Read:

*Q. Mar.* Which God revenge!
*Glou.* To fight on Edward's party
Fo(r)th' crown; and fór 's meed, poor lord, h'is mew'd up.

—

*Buck.* Have done.
*Q. M.* O Princely Buckingham, I will kisse thy hand
In signe of league and amity with thee:
i, 3, 279—281. Q.

The F. has *have done* twice, probably because the F. editor, like the Cambridge Edd. among moderns, thought this finer. If the line-shifting, which is the same in the Folio,

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[1] Pronounce: *peace made.*

is set right, we see that the phrase must stand once only:

*Buck.* Have done.
*Q. Mar.* O princely Buck'ham, I will kiss
Thy hand in sign of league and am'ty with thee.

—

The following passage exhibits discrepancies between the Q.'s and the F. of an altogether different nature, but is eminently fitted to prove the mixed "reprint" character of the F. version:

*Qu.* O no my reasons are to deepe and dead.
Too deepe and dead poore infants in their grave.
*King* Harpe not one that string Madam that is past.
*Qu.* Harpe on it still shall I till hartstrings breake.
*King* Now by my George, my Garter and my crown.
iv, 4, 362—366. Q.

The second Q. unfortunately leaves out l. 364, the middle line of the passage; but the word "*King*" before this line was retained, and made to take the place of the word "*Qu.*" before the following line. The corrector of the third Q. saw the mistake in the two consecutive lines

*King.* Harpe on it still shall I till hartstrings breake.
*King.* Now by my George, my Garter and my crown.

and corrected them by leaving out the first "*King*", so that line 365 was assigned to the Queen, and made to form part of the speech in lines 362 and 363. The following Q.'s all retain this reading of the third Q.

The F. prints the passage as follows:

*Qu.* O no, my Reasons are too deepe and dead,
Too deepe and dead (poore Infants) in their graves,
Harpe on it still shall I, till heart-strings breake.
*Rich.* Harpe not on that string Madam, that is past.
Now by my George, my Garter, and my Crowne.

From this it is evident that the F. printer used as his "copy" one of the later Q.'s; that on consulting the MS. he became aware that a line had dropped out; that he restored the line, but unfortunately inserted it in the wrong place, not heeding the indications of the persons speaking, which are undoubtedly correct as given in the first Q.

We shall now show that in certain cases the character of

the F. text absolutely conveys the impression that the printer must have set up his text from the MS. exclusively, or, at least, nearly so. For this purpose we shall re-arrange and correct the passage i, 4, 84—179 (according to the numbering of the Globe edition), requesting the reader to ascertain to his own satisfaction, whether the F. version shows more than faint traces of dependence on the Q.

The very small number of slight mistakes which the two versions have in common, may be due to the same causes operating in both cases — excepting, *perhaps*, the omission of one *to* in l. 152 of our numbering, and the addition of *thy* in l. 133 —, so that, compared with the numerous and gross mistakes which are *not* common to both, they cannot be held to prove with certainty that in these few cases the F. printer has consulted the Q. The passage is very badly printed in the F. as well as in the Q., but the two versions taken together enable us, excepting a couple of minor difficulties, to reconstruct the original text of this passage with a very great amount of certainty in the fashion following:

*Enter the two murderers.*

*1. M.* Ho, who is here?
*Brak.* In God's name, what are you? —
What would'st thou, fellow, and how cam'st thou hither?
*1. M.* I'ld speak with Clarence, and I came hi'r on
My leggës.
*Brak.* Yea, art thou so brief?
*1. M.* O, sir,
'Tis better to be brief than tedious.
*2. M.* Shew'm our commissïon, and talk no more.
*Brak.* [*after reading*] I am in this commanded to deliver
The noble Duke of Clarence to your hands.
I will not reason what is meant hereby,
Because I will be guiltless of the meaning.
There sits the duke asleep, and there the keys.
I'll to his Mai'sty', and certify his Grace
That thus I have resign'd my charge to you.
*1. M.* Do so; you may, sir! 't is a point of wisdom.
Fare you well.
*2. M.* What, shall I stab him's he sleeps?
*1. M.* No, then he'll say it was done cowardly,
When he awakes.
*2. M.* When he awakes! Why, fool,
He shall ne'r wake till the great judgment-day.
*1. M.* Why, then he'll say, we stabb'd him sleeping.
*2. M.* Th'urging
Of that word 'Judgëment' hath bred a kind
Of rémorse in me.
*1. M.* What, art thou afraid?

*2. M.* Not to kill him, having a warrant for it;
But to be damn'd for killing him, fro'th' which
No warrant can defend.
*1. M.* I thought thou hadst
Been res'lute.
*2. M.* So I am, to let him live.
*1. M.* Back to the Duke of Glou'ster! tell him so!
*2. M.* 'Pray-th', stay. I hope my holy humour change;
'T was wont t'hold me, but while one would tell twenty.
*1. M.* How dost thou feel thyself now?
*2. M.* Faith, some certain
Dreggës of conscïence are yet within me.
*1. M.* Member our réward, when the deed's done.
*2. M.* Zounds,
He dies. I had forgot the réward.
*1. M.* Where's
Thy conscience now?
*2. M.* I'th' Duke of Glou'ster's purse.
*1. M.* So, when he opes his purse to give's our réward,
Thy conscïence flies out.
*2. M.* It is no matter.
Le"t go! There's few or none will entertain it.
*1. M.* How, if it come to thee again?
*2. M.* I'll not
Mell with it; it's a dang'rous thing; it makes
A man a cow'rd. A man can't steal but it
Accuseth him; a can't swear, but it checks him;
A can't lie wi' 's neighb's wife, but it detec(t)s him.
It is a blushing shamefac'd sprite that mutines
In a man's bosom; 't fills one full of obstac's;
'T made m'once restore a purse of gold I found.
'T beggars an' man that keeps it; 't is turn'd out
'F all towns and cities for a dang'rous thing.
And ev'ry man that means t'live well, endeavours
To trust to hímself and to live without it.
*1. M.* Zounds, 't is e'n now at m'elb', persuading me
Not to kill the duke.
*2. M.* Take the de'l in mind,
And 'lieve him not: he would insinuate with thee
But t'make thee sigh.
*1. M.* Tut, I am strong in fraud.
He can't prevail with me, I warrant thee.
*2. M.* Spoke like a tall fell' that respects repute.
Come, shall we to this geaër?
*1. M.* Take him o'r
The costard wi'th' hilts of thy sword, and then
We'll chop him in the malms'butt i'th' next room.
*2. M.* O ex'lent 'vice! make sop 'f'im.
*1. M.* Hark, he stirs.
Shall I strike?
*2. M.* No, first let us reason with him.
*Cla.* Where art thou, keeper? Give m'a cup of wine.
*1. M.* You shall have wine enough, my lord, anon.
*Cla.* In God's name, what art thou?
*1. M.* A man as you are.
*Cla.* But not 's I'm, roy'l.
*1. M.* Nor you as we are, loy'l.
*Cla.* Thy voice is thunder, but thy looks are humble.

*1. M.* My voice is now the king's, my looks my own.
*Cla.* How darkly and how deadly dost thou speak. —
Your eyes do menace me. Why look you pale?
Tell me, wh'are you? Wherefore do you come hither?
*Both M.* To, to, to, to .....
*Cla.* To murder me?
*Both M.* Ay, ay.

Between the Q. and the F. there are a few discrepancies as regards the allotment of the various speeches to the first and the second murderer, but these differences are unfit to draw any inferences from. Our allotment, too, may be open to correction.

To print the whole of the Q. and F. versions of the above passage would take up too much of our space, though it would bring out various points of interest as regards the delimitation of the separate lines. Nor can we find room for a detailed argument to make good the legitimacy of our text, which we shall leave to speak for itself. The main principle on which a restoration of the text like this is based, is that one must attempt to set the blank verse straight while retaining the fresh matter both in the Q. and the F. Where Q. and F. diverge, either in matter or in form, the blank verse very often is sufficient to fix the genuine reading. In the remaining cases, we must of course call in the aid of experience, analogy and various other considerations, while all the time it is imperative on us in the first place to try to find out any plausible motives that may have induced either editor to introduce a change; and in such a case the genuine reading is always the one that may have given rise to a pretty plausible change on the editor's part. To these motives for introducing alterations we shall return by and by.

Our restoration of the text enables us to give the following comparative table of the mistakes in the two versions, the numbering of the lines being not that of the Globe edition, but our own, as marked in the passage just given.

| *Words omitted in the Folio as against the Q. text:* | | *Words omitted in the Quarto as against the F. text:* | |
|---|---|---|---|
| In Gods name what are you, | 84 | Ho, who's heere? | 84 |
| are you .... O (read: *art thou*) | 87 | What would'st thou Fellow? | 85 |
| briefe | 88 | and | 89 |
| Doe so, | 97 | You may sir, | 97 |
| then | 99 | Far you well. | 98 |
| When he wakes, .... foole | 100 | great | 101 |
| for it | 105 | the | 106 |
| Faith | 112 | I thought thou had'st | 107 |
| So | 117 | bin resolute. 2. So I am, to let him live. | 108 |
| it is a dangerous thing, | 121 | 'T is no matter, | 118 |
| all | 129 | but | 135 |
| to | 131 | Your eyes do menace me: why looke | |
| Zounds | 132 | you pale? | 150 |
| Tut, | 135 | I, | 152 |
| I warrant thee. | 136 | | |
| shall I .... first | 142 | Q. and F. omit one *to* in | 152 |

As regards these omissions it is therefore hard to say whether the Q. or the F. text is the better one, both of them being bad. This very large number of omissions in no more than 69 lines (96 lines according to the Globe numbering) at once proves how little hope there can be of successfully restoring Shakespeare's text in those plays of which only one authoritative version has come down to us.

| *Interpolations in F.:* | | *Interpolations in Q.:* | |
|---|---|---|---|
| me | 107 | us | 107 |
| Ile .... and | 109 | | |
| Nay, ... a little ... will | 110 | a while ... will | 110 |
| O, | 116 | | |
| that (by chance) | 127 | that | 127 |
| thy | 133 | thy | 133 |
| his | 137 | thy | 137 |
| and .... a | 141 | a | 141 |

Here we observe a difference; the Q. keeps closer to the genuine text than the F. does. The Q. interpolates in these cases to set right trifling points of grammar which are not to the corrector's taste: defend *us*; *will* change; purse *that* I found; take in *thy* mind; respects *thy* repu*tation*; make *a* sop. Besides, the Q. has one elucidatory addition in l. 110. The F. editor takes offence at the same things as the Q. one, but in two out of the six cases quasi-rectifies the grammar in a way that differs from the one made use of by the Q. editor. Besides, the F. editor did not understand the imperative "Back" in l. 109, and was thus led to make the interpolations in ll. 109 and 110; we next get two

elucidatory additions in ll. 110 and 127, two motiveless expletives *Nay* and *O*, and finally the addition of *and* in l. 141.

| *Alterations in the F.:* | *Q. correctly reads:* | |
|---|---|---|
| What | Yea, | 87 |
| *wrong place of* sir *and of* to be | | 87 & 88 |
| Let him see | shew him | 89 |
| from | of | 93 |
| lies | sits | 94 |
| the King, and signifie to him, | his Maiesty, and certifie his Grace, | 95 |
| to you my charge | my charge to you | 96 |
| we | I | 98 |
| untill | till | 101 |
| this passionate humor of mine, | my holy humour | 110 |
| tels | would tel | 111 |
| Come, | Zounds | 114 |
| What | How | 120 |
| A man | he (read: *a*) | 123 |
| A man | he (read: *a*) | 124 |
| a man | one | 126 |
| fram'd | in fraud | 135 |
| man | fellow | 137 |
| fall to worke? .... on | to this geere ... over | 138 |
| throw him into | we wil chop him in | 140 |
| Soft, he wakes. | Harke he stirs | 141 |
| wee'l | lets | 142 |
| Who sent you hither? (*last word misplaced*) | Tell me who are you, | 151 |

| *Alterations in the Q.:* | *F. correctly reads:* | |
|---|---|---|
| came you | camm'st thou | 85 |
| Here are the keies, there sits the Duke a sleepe, | There .... the Duke asleepe, and there the Keyes. | 94 |
| come you | do you come | 151 |

As regards the alterations introduced into the genuine text, we thus observe a very marked difference in fidelity in the Q.'s favour. But our way of representing the facts of the case is slightly too favourable for the Q.

What we mean is, that we cannot with absolute certitude prove in the case of every one of the F. alterations above enumerated, that it is a corruption. This observation applies, for example, to the alterations in ll. 98 and 142. In ll. 87 and 120, to take another instance, it is quite possible that the original reading was an imprecation which the Q. and the F. have both smoothed away in different manners. As regards the inversion in l. 96, our conviction of the genuineness of the Q. reading is based on a sort of linguistic instinct strengthened by numerous accentual analogies, which to us renders it pretty certain that Shakespeare here wanted

the line to end with a strongly stressed *you*. Especially as concerns the alterations in ll. 98, 120 and 142 we freely admit the possibility of the F. being right, and the Q. wrong. But at the same time we by no means grant the probability of this being the case. For if it can be proved that the F. editor was fond of making alterations, whereas the Q. editor is found to have indulged in them in rare cases only, it follows that the chances are always in favour of the Q. being right where, in the case of different readings in the Q. and F., no reason can be found that would lead us to prefer either.

The proof that an alteration has been made, is very often furnished by our being able to point out some quasi-logical motive that led to it. Let us suppose that the Q. and the F. printer had both of them faithfully set up l. 94 from the MS.:

There sits the Duke asleepe, and there the keys.

The Q. corrector thinks this nonsense, and corrects thus:

Here are the keies, there sits the Duke a sleepe,

The F. corrector thinks it nonsense too, and helps it up by only changing *sits* into *lies*. According to him, the line was quite right now, for "there lie*s* the keys" is good Elizabethan English.

And the quasi-logical motive for both the alterations was the word *there*, of which neither corrector realised the precise import, but which is merely a coalition of *there are!*

To take another example. The Q. and the F. printer both of them print l. 151 as follows:

Tell me, who are you, wherefore do you come hither?

The Q. corrector, finding himself unable to scan the line, changes *do you come* into *come you*.

The F. corrector, finding himself in the same predicament, helps up the line as follows:

Who sent you hither? Wherefore do you come?

We would here point out that in the case in hand it is much more natural to ask: "Who are you, what is your errand?" than: "Who sent you, what is your errand?" "Who

sent you?" would here imply a gift of premature divination on the questioner's part, and would convey an impression not intended by him.

The quasi-logical motive that led to both the alterations in this case, was merely the harmless synalephe between *who* and *are*.

The reader may remember that in the second edition of *Gorboduc* already, we have come across exactly the same sort of alterations, made by the corrector because he was under the mistaken impression that the metre wanted setting right. If now we go on studying the text of R 3., we are struck by the fact that the Q. editor's alterations of this kind are very few in number. Here is another example, in which again both the F. and the Q. editor go astray in different directions:

Than I can wish to adders, spiders, toades,
i, 2, 19. Q.
Then I can wish to Wolves, to Spiders, Toades,
Id. F.

From which we infer that Shakespeare's line must have run thus:

Than I can wish to wolvës, spiders, toads,

At the same time it must be owned that there is nothing strange in our rarely catching the Q. editor in the act of making alterations of this kind, since such changes by the Q. editor are of course detected in those places only where the F. is not a mere reprint of the Q. For it is clear that, if, for example, in line i, 2, 19, the F. printer had not consulted the MS., but been content to reprint the Q. text, it would in that case not have occurred to the corrector to change the line; and it is equally clear that under those circumstances we could never have been led to suspect that the line had not thus been written by Shakespeare.

And now it is time for us to draw another very remarkable inference, viz. that the three lines i, 2, 19; i, 4, 94 and 151 (the last two according to our numbering), as restored by us to a form in which no edition of Shakespeare has ever printed them up to now, represent the genuine original text *with far greater certainty* than any three lines

taken at random from any of those plays of which only one authoritative version has come down to us.

We have little doubt that a thorough investigation of the whole text, which would however require much more time than we could now devote to it, would bring to light several other Q. alterations of the kind described. But as regards such changes made by the F. editor, it is ridiculously easy to point out dozens of them.

We shall in each case first cite the Q. line, and under it the result of the F. editor's tampering with it.

Lord Hastings was to her for his delivery.
Lord Hastings was, for her delivery?
i, 1, 75.

Read: *deliv'ry* in Q.

Of these supposed evils to give me leave,
Of these supposed Crimes, to give me leave
i, 2, 76.

Read: *e'ls* or *ills* in Q.

Go to, he lives that loves you better then he could.
He lives, that loves thee better then he could.
i, 2, 141.

Read: *bet* in Q.

*La.* I have already.
*Glo.* Tush that was in thy rage:
*An.* I have already.
*Rich.* That was in thy rage:
i, 2, 188.

Read: *alread'* in Q.

And I nothing to backe my suite at all,
And I, no Friends to backe my suite withall,
i, 2, 236.

Read: *nothing* in Q.

Madame we did: He desires to make attonement
I Madam, he desires to make attonement
i, 3, 36.

Read: *Ma'm* in Q.

If not, that I being Queene you bow like subiects,
If not, that I am Queene, you bow like Subiects;
i, 3, 161.

Read: *be'ng* in Q.

Tush feare not my Lo: we will not stand to prate,
Tut, tut, my Lord, we will not stand to prate,
i, 3, 350 & 351 (one line).

Read: *m'lord* in Q.

Environd me about, and howled in mine eares
Inviron'd me, and howled in mine eares
i, 4, 59.

Read: *howl'd in m'ears* in Q.

No marveile my Lo: though it affrighted you,
No marvell Lord, though it affrighted you,
i, 4, 64.

Read: *mar'l my lord* or *m'lord* in Q.

I promise you, I am afraid to heare you tell it.
I am affraid (me thinkes) to heare you tell it.
i, 4, 65.

Read: *prom'se . . . I'm . . . t'hear* in Q.

Ile to his Maiesty, and certifie his Grace,
Ile to the King, and signifie to him,
i, 4, 98.

Read: *Mai'st'* in Q.

That thou shalt doe no murder, and wilt thou then
That thou shalt do no murther. Will you then
i, 4, 202.

Read *then* as the eleventh syllable in Q.

Thou didst receive the holy sacrament,
To fight in quarell of the house of Lancaster.
Thou did'st receive the Sacrament, to fight
In quarrell of the House of Lancaster.
i, 4, 208 & 209.

Read: *quar'l o'th'* in Q.

So, now I have done a good daies worke,
Why so: now have I done a good daies work.
ii, 1, 1.

Read: *dayës* in Q.

Even in his owne garments, and gave himselfe
Even in his Garments, and did give himselfe
ii, 1, 116.

Read: *E'n in's own garnëments* in Q.

And when he tould me so, he wept,
And hugd me in his arme, and kindly kist my cheeke,
And bad me rely on him as in my father,
ii, 2, 23—25. Q.

Read for this:

And when he told me so, he wept, and hug'd
Me in his arm, and kindly kiss'd my cheek,
And bad me rély i' 'm as in my father,

But the F., clearly exhibiting its mixed "reprint" character here, has:

And when my Uncle told me so, he wept,
And pittied me, and kindly kist my cheeke:
Bad me rely on him, as on my Father,

—

Why wither not the leaves, the sap being gone?
Why wither not the leaves that want their sap?
ii, 2, 42.

Read: *be'ng* in Q.

And hast the comfort of thy children left thee:
And hast the comfort of thy Children left,
ii, 2, 56.

Read *thee* as eleventh syllable in Q. [1]

Small herbes have grace, great weedes grow apace.
Small Herbes have grace, great Weeds do grow apace.
ii, 4, 13.

Read: *weedës* in Q.

And looke to have it yeelded with all willingnes:
And looke to have it yeelded with all kindnesse.
iii, 1, 198.

Read: *t'have it yield* in Q.

My Lo: I hould my life as deare as you doe yours,
My lord, I hold my Life as deare as yours,
iii, 2, 79 & 80 (one line).

Read: *M'lord, I hold m'life* in Q.

To morrow in mine opinion is too sodaine:
To morrow, in my iudgement, is too sudden,
iii, 4, 45.

Read: *m'opinion* in Q.

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[1] It is doubtful whether this case falls under the category we are discussing.

That can lesser hide his love or hate then he:
Can lesser hide his love, or hate, then hee,
iii, 4, 54.

Read: *less* in Q.

At any tyme have recourse unto the Princes.
Have any time recourse unto the Princes.
iii, 5, 109.

Read: *At an' time* in Q.

The Citizens are mumme, and speake not a word.
The Citizens are mum, say not a word.
iii, 7, 3.

Read: *cit'zens áre* in Q.

At the lower end of the Hall, hurld up their caps,
At lower end of the Hall, hurld up their Caps,
iii, 7, 35.

Read: *A'th'* and *o'th'* in Q.

Well, call them againe, I am not made of stones,
Call them again, I am not made of Stones,
iii, 7, 224.

Read: *ca' 'm* or *ágain, I'm* in Q.

Coosin of Buckingham, and you sage grave men,
Cousin of Buckingham, and sage grave men,
iii, 7, 227.

Read: *Buck'ham* in Q.

But have bene waked by his timerous dreames,
But with his timorous Dreames was still awak'd.
iv, 1, 85.

The F. editor wrongly read *wak'd* in Q.

What saist thou? speake suddenlie, be briefe.
What say'st thou now? speake suddenly, be briefe.
iv, 2, 20.

Read: *saiëst* in Q.

My lord, I know a discontented gentleman,
I know a discontented Gentleman,
iv, 2, 36.

Read: *gent'man* in Q.

I my Lord, but I had rather kill two enemies.
{ Please you:
{ But I had rather kill two enemies.
iv, 2, 71 & 72 (one line).

Read: *m'lord .... en'mies* in Q.

Tut, tut, thou troublest me, I am not in the vain.
Thou troublest me, I am not in the vaine.
iv, 2, 121 & 122 (one line).

Read: *I'm not i'th'* in Q.

Is it even so, rewardst he my true service
And is it thus? repayes he my deepe service
iv, 2, 123.

Read: *e'n* in Q. [excrescent *t* in *rewardst*; *deep* may be right.]

For it is done my Lord.
*King.* But didst thou see them dead?
For it is done.
*Rich.* But did'st thou see them dead.
iv, 3, 27.

Read: *For t'is done, m'lord* in Q.

Cold friends to Richard, what doe they in the North?
Cold friends to me: what do they in the North,
iv, 4, 485.

Read: *i'th'* in Q.

My Lord, the armie of the Duke of Buckingham.
My Lord, the Armie of great Buckingham.
iv, 4, 508.

Read: *M'lord, th'army* or *Buck'ham* in Q.

When he had got to the fifth act of R 3., the Folio editor of this play had evidently had more than enough of this kind of work, and as our readers are very probably similarly circumstanced, we forbear from citing such instances as would take up more room, because they occur in connection with line-shiftings.

The great majority, if not all, of these F. corruptions of the text are to be laid at the door of Heminge or Condell, who claim to have published the plays "absolute in their numbers, as he conceived them". This must accordingly be held to mean perfect blank verse, as Shakespeare understood it.

They were wrong in their scansion, but it must be admitted that there is an element of truth in their assertion, in so far, that is, as they have at least honestly done their best here and there to set right the blank verse according to their own notions of its requirements, which notions they fancied to be identical with those entertained by Shakespeare himself. Fortunately for posterity, they did their work in a very slovenly way. They admit themselves that they had no time for it, and plead "rashnesse in the enterprize". They also regret that Shakespeare has not himself "overseen his owne writings". OVERSEEN is the exact word for it, implying as it does with absolute correctness that Heminge and Condell had not been at the trouble of comparing the printed texts with the MSS. at their disposal. And they say as plainly as words can express it, that they were by no means sure of having turned out work that would pass muster: "We have but collected them", .... "it hath bin the height of our care ..... to make the present worthy of your H. H. by the perfection. But, there we must also crave our abilities to be considerd, my Lords. We cannot go beyond our powers. Country hands reach foorth milk", *etc.*

Now it is certainly true that Heminge and Condell with characteristic Elizabethan magniloquence also say that they have given the plays "perfect of their limbes", but for this, too, they had at least some warrant in the large quantity of fresh matter contained in the Folio as compared with the Quartos. On the whole, it must be admitted that Heminge and Condell have honestly done their best according to their lights and in conformity with the usances of their time. No better work than what they have given, could in justice have been expected of these two *actors*, and many a one who has gone out of his way to cast a slur upon them, has merely made a show of his own ignorance.

In our discussion of the second edition of *Gorboduc* we have seen that the editor of it changed various words found in the first edition for the express purpose of avoiding repetitions of the same word. Exactly the same thing may be observed in the F. version of R 3, *e. g.*:

Thy bloudy faulchion smoking in his bloud,
i, 2, 94. Q.

where the F. reads *murd'rous* instead of *bloudy*.

> Your eies drop milstones when fooles eies drop tears,
> i, 3, 354. Q.

The F. reads *fall* instead of the second *drop*.

> Me thought that Glocester stumbled, and in stumbling,
> i, 4, 18. Q.

The F. has *falling* instead of *stumbling*.

We think it needless to multiply instances of this class of changes, since we can refer the studious reader to a few dozens of them diligently collected by James Spedding Esq. M. A. in pp. 49—56 of the "Transactions of the New Shakespeare Society 1875—1876"; adding, however, for the said reader's guidance, that we would by no means be held to subscribe to the inferences there drawn from the instances enumerated.

And we would add also, that we think the best service we can render to those English and German critics who have treated of the text of R 3. — many of them great sticklers for the superiority of the F. version — is, to maintain a decorous silence as regards their lucubrations.

If the changes of the class just discussed are considered each of them separately, most of them cannot be directly recognised as corruptions by the editor of the Folio. But looked at in connection with our discovery of the same corruptions in the second edition of *Gorboduc*, the fact of the *frequent occurrence* of this class of textual differences, in the case of which again a quasi-logical motive for alteration of the text is not far to seek, convincingly proves that in *all* such cases the F. version must be corrupt, and the Q. represent the genuine text. We all remember how at school when set to write essays on a given subject, we were earnestly enjoined to vary our mode of expression, and avoid the repeated use of the same word in the same sentence. In prose-writing, no doubt, the time-honoured precept holds good, at least in ordinary cases, but here we see the F. editor pedantically extend its application to poetry, and that poetry Shakespeare's. He utterly failed to see that the principle is wholly inapplicable to the language

of poetry, in which the intentional reiteration of syllables and words must be looked upon as a strengthened form of the ordinary figure of alliteration, such reiteration being at times, like the rhyme, instrumental in heightening the sound-effect, and in frequent cases serving to raise the accentual force of the mode of expression [1].

Like all other great poets, Shakespeare was a born alliterator, and from the rest of his works such passages as the F. editor has tampered with in R 3., can be adduced by scores. Whence, we may well ask, can so many Shakespeare critics possibly have derived and still derive the notion, that in this category of textual differences the F. version ought to be held to represent the genuine text?

In those cases, too, where we find an unusual or an obsolete or archaic phrase employed in the Q., while the F. reading has an every-day expression, we have strong reason to suspect that the F. editor objected to the unusual or obsolete phraseology, and substituted what he deemed more suitable. Of such deliberate changes we cite three instances:

To be thus taunted, scorned, and baited at:
[read: *taunt'* or *scorn'd*.] i, 3, 109. Q.
To be so baited, scorn'd, and stormed at,
id. F.
Dabled in bloud, and he squakt [2] out alowd,
i, 4, 54. Q.
Dabbel'd in blood, and he shriek'd out alowd
id. F.
The Earledome of Herford and the moveables,
The which you promised I should possesse.
iv, 2, 93 & 94. Q.
Which you have promised I shall possesse.
id. F.

Again, cases are by no means rare, in which the F. editor evidently fails to understand the context, and consequently puts in something of his own. As an instance, we may refer to the interpolations in i, 4, 109 & 110 (according to our numbering). The flagrancy of the following case can be fully realised only on consulting the context:

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[1] Our meaning here is illustrated by our examples i, 2, 94 and i, 4, 18; but not or less by i, 3, 354.

[2] Cf. "Squackett, *v.* To make any disagreeable noise with the mouth. 'How Pincher *squacketts* about!' *Sussex*" (Wright, *Dictionary of obsolete and provincial English*, s. v.).

Or let me die to looke on death no more.
ii, 4, 65. Q.

The F. here reads *earth* instead of *death*.

It is generally known that of the textual differences in R 3. between the Q. and the F., it may be said that their name is legion. As we have seen by this time, in the case of entire classes of differences it is possible to demonstrate the corruptness of the F. version with the highest certitude possible under the circumstances. We have besides learned in the course of our investigation that the more time and trouble are bestowed on the task of approximating to the genuine text, the more convincingly stands forth the *comparative* superiority of the Q. over the F. text. The Q. reading would even seem to be genuine in more than one case in which the F. text has hitherto been followed by *all* modern editors without exception.

Thus, for instance, the Q. reads *love* in i, 1, 13, in a passage which it prints as follows:

Grim-visagde warre, hath smoothde his wrinkled front,
And now in steed of mounting barbed steedes,
To fright the soules of fearefull adversaries.
He capers nimbly in a Ladies chamber,
To the lasçivious pleasing of a love.
i, 1, 9—13.

while the F. instead of *love*, reads *Lute*, which has been adopted by all modern editors. To the F. reading *Lute* there is one fatal objection, viz. that the adoption of it renders the word *pleasing* utterly unintelligible. It is true, that, for example, Alexander Schmidt in his Lexicon claims for *pleasing* in this passage the sense of "pleasure, arbitrary will, command", but we feel that this sense is forced upon the word *pour le besoin de la cause*, for the express purpose of enabling the student to explain this passage, other instances of a substantive *pleasing* with this sense being absolutely wanting.

On reflection, however, the Q. reading appears to be quite intelligible: *chamber* in Shakespeare usually, if not invariably, means "bed-chamber", sometimes with the suggestion of

sexual iudulgence [1]; *to the lascivious pleasing of* (= for the purpose of pleasing.... in a lascivious way) is a construction that has nothing abnormal in it; and to parallel the phrase *a love*, we would cite, for instance, M. of V. iv, 1, 277, although it is true that the reference there is to a young *man*.

Add to this that the parallelism of the whole passage markedly confirms the above interpretation: l. 11 expresses the object of the action set forth in l. 10, and l. 13 may naturally be expected to do the same for l. 12.

Weighing one thing with another, we have a strong conviction that the Q. reading is the genuine one, and that the F. editor, failing to understand the passage, simply changed it to his own satisfaction. For we decline to believe that there can be question of a misprint here.

As we have seen higher up, the Q. also has its mistakes: of these we shall give two additional instances, both of them pointing in the direction of an editor or a corrector who did not allow his common sense to remain in abeyance while he was at his task.

The first three lines of R 3. ii, 4 are thus printed in the F.:

> *Arch.* Last night I heard they lay at Stony Stratford,
> And at Northampton they do rest to night:
> To morrow, or next day, they will be heere.

"Heere" is London, and since Stony Stratford is nearer to London than Northampton is, the passage certainly has an odd look. The Q. reads as follows:

> *Car.* Last night I heare they lay at Northampton.
> At Stonistratford will they be to night,
> To morrow or next day, they will be here.

At first sight the Q. seems to give the correct reading, but on second thoughts we are irresistibly driven to the conclusion that in the present case we have to deal with a deliberate change made by the Q. editor, a change which

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[1] Cf. *Chamber-work*, an old term for sexual indulgence; Burton, *Anatomy of Melancholy*, i, 117 (1827): "he married a young wife in a hot summer, and so dryed himself with *chamber-work* that he became in short space, from melancholy, mad"; and *Auth. Version*, *Romans* 13,13: "Let us walk honestly, as in the day; not in rioting and drunkenness, not in *chambering* and wantonness, not in strife and envying."

could have been made only if the MS. had the F. reading. If the Q. reading had been that of the MS., no printer and no corrector or editor would ever have thought of replacing it by the F. reading. Add to this, that the F. reading exactly corresponds with the account of the journey as given in Holinshed, Shakespeare's immediate source. Whether Holinshed and Shakespeare were mistaken, or the journey was actually made in the zigzag fashion described, is a question with which we have nothing to do.

In R 3. ii, 1, 64—68 the Folio reads:

> Of you my Noble Cosin Buckingham,
> If ever any grudge were lodg'd betweene us.
> Of you and you, Lord Rivers and of Dorset,
> That all without desert have frown'd on me:
> Of you Lord Woodvill, and Lord Scales of you,
> Dukes, Earles, Lords, Gentlemen, indeed of all.

From a literary and metrical point of view there is not the least fault to be found with these lines, but looked at from the stand-point of the historian, they are disfigured by a very bad mistake, since "Lord" Woodville, Lord Rivers and Lord Scales are merely various names borne at different periods by the same historical personage. Anthony Woodville was created Lord Rivers, and he was Lord Scales in right of his wife, daughter and heir of the late Lord Scales.

The Q. reading of this passage runs as follows:

> Of you my noble Coosen Buckingham,
> If ever any grudge were logde betweene us.
> Of you Lo: Rivers, and Lord Gray of you,
> That all without desert have frownd on me,
> Dukes, Earles, Lords, gentlemen, indeed of all:

Again a very deliberate change that *must have been made by the Q. editor* for the same reason as in the preceding case. The F. reading is therefore the genuine one, and there cannot be the least doubt that in writing R 3. Shakespeare was under the impression that the Queen had *three* brothers, Woodville, Rivers and Scales, whereas in reality she had one brother only, to whom the three names were equally applicable.

The correctness of this inference is considerably strengthened by the fact that in the F. the brother*s* of the Queen

are no less than six times referred to, viz. in ll. i, 3, 37; i, 3, 67; ii, 3, 28; iv, 4, 92; iv, 4, 143 & iv, 4, 380. This plural "brother*s*" is three times found also in the Q., these three cases having escaped the editor's vigilance, thereby furnishing proof incontrovertible that they represent the genuine reading, whereas in the three remaining cases the editor has replaced the plural by the singular form:

Against my Children, Brothers, and my Selfe,
i, 3, 67. F.
Against my kindred, brother, and my selfe:
ibid. Q.
And the Queenes Sons, and Brothers, haught and proud:
ii, 3, 28. F.
And the Queenes kindred hauty and proud,
ibid. Q.
Thou had'st not broken, nor my Brothers died.
iv, 4, 380. F.
Had not bene broken, nor my brother slaine.
ibid. Q.

We may now fittingly revert to l. i, 1, 67, our first quotation from R 3., with respect to which we have said on p. 348 that the identical Q. and F. readings must needs contain a mistake, because the line is a metrical monster.

The passage in which it occurs runs thus in the Q.:

*Glo.* Why this it is when men are rulde by women,
Tis not the King that sends you to the tower,
My Lady Gray his wife, Clarence tis she,
That tempers him to this extremity,
Was it not she and that good man of worshippe
Anthony Woodvile her brother there,
That made him send Lord Hastings to the tower
From whence this present day he is delivered?

Now it stands to reason that Shakespeare who always refers to the queen's brother*s*, must have used the form brother*s* also in this case, and must have been set right by the Q. editor, who has been followed by the F. editor, who in this case preferred the Q. reading to the one in the MS.

After this we are naturally desirous to know how the genuine line may have run. Ever since our attention was drawn by W. T. ii, 3, 160, we have been quite sure that the word *there* is genuine, although we at first suspected its authenticity. We now believe that Shakespeare wrote the line as follows:

Anthony Woodville, and his brothers there,

with perhaps *their* instead of *his*. In cases like these, though it is clearly impossible to restore all the syllables with absolute certainty, no reasonable doubt can be entertained as to the general purport of the genuine MS. reading.

We see, then, that the Q. and the F. of R 3. have each of them their mistakes, as every version of every play of Shakespeare has them. It is dangerous nonsense to speak of an absolute superiority of the one version over the other. But it goes without saying that the F. version *must needs* contain a far greater number of mistakes than the Q. version, because, as regards a very considerable portion of it, it is a mere reprint of the Q. The printer adds to the number of mistakes in setting a reprint in type; so does the corrector of the F. in correcting the proof-sheets of the reprint, and so finally does Heminge or Condell in "overseeing" the F. version. Where the F. bears the "reprint" character as compared with the Q., we have accordingly to deal with three additional persons who each in his turn introduce variations from the genuine text.

T. & C. first appeared in Q. in 1609. No reprints of this issue in Q. are known. In the main the mutual relation of the Q. and the F. versions of T. & C. is exactly the same as in the case of R 3., but so far as we have investigated the point, we have found the "reprint" character more definitely marked in the case of T. & C. Now, since the "reprint" character borne by the Folio also in those plays in which it brings fresh matter, and in the setting up of which the printer must therefore also have had access to the MS., is a circumstance of very great interest, we shall, in order to substantiate our contention, discuss the first 30 lines of T. & C., which we first give in the form which we take to be the genuine one:

*Tro.* Call here my varlet; I'll unarm again.
Why should I war without the walls of Troy,
That find such cruel battle here within?
Each Trojan that is master of his heart,
Let him to field! Troilus, alas, hath none!
*Pan.* Now, afore God! Will this gear ne'r be mended?

*Tro.* The Greeks are strong and skilful to their strength,
Fierce to their skill, and to their fierceness valiant;
But I am weaker than a woman's tear,
Tamer than sleep, fonder than ignorance,
Less valiant than the virgin in the night,
And skilless as unpractis'd infancy.
*Pan.* 'Ods lid, I have told you enough of this.
For my part, I'll not mell nor make no farther.
He that will have a cake out of the wheat
Must tarr' the grinding.
*Tro.* Have I not tarr'd?
*Pan.* Ay,
The grinding; but you'se tarr' the bolting.
*Tro.* Have
I not tarr'd?
*Pan.* Ay, the bolting; but you'se tarr'
The leav'ing.
*Tro.* Still have I tarr'd.
*Pan.* Ay, to th' leav'ing;
But here's yet in the word "hereaft'" the kneading,
The making of the cake, the heating of
The oven, and the baking. Nay you'se stay
The cooling too, or you chance burn your lips.
*Tro.* Patience herself, what goddess e'r she be,
Doth lesser blench at sufferance than I do.
At Priam's royal table do I sit;
And when fair Cressid comes into my thoughts, . . . .
So, traitor! Then she comes, when she is thence.
*Pan.* Well, she look'd yesternight fairer than ever
I saw her look, or any woman else.

Since it is only an example we want, we may as well stop here. The mistakes in the Q. and the F. turn out to be the following:

*Omissions.* The Q. leaves out the second *of* in l. 21. The Q. and F. are both of them four syllables short in l. 6. It is almost certain that the genuine text had profane language here, for profane language invariably characterises a bawd of Shakespeare's time, how much more certainly the bawd *par excellence,* and it at once accounts for the omission in this place. Of course it is impossible to recover the precise words, and the imprecation we have inserted is only meant to suggest the idea of what the genuine text must have had here.

*Interpolations.* The F. inserts *needes* between *must* and *tarry* in l. 16. In l. 23 the Q. inserts the word *may* between *you* and *chance*; the F. does the same, but in addition interpolates *to* between *chance* and *burne.* That *may* is not indispensable to the sense here is proved, for

instance, by M. for M. iii, 2, 271, and that *to* may be omitted, by II H 4. ii, 1, 12.

*Alterations.* In l. 13 both the Q. and the F. have the word *Well* instead of the oath we have put in. The blank verse shows that a change must have been made, or something have been left out, and we know that the words *well, come, what, why*, etc. are the customary apologies for profane language, so that the inference is not difficult to make. It is almost equally certain that the word *Well* in l. 29 must be accounted for in the same way, but since in this case the oath must have been a monosyllable, there is no imperative motive for changing the Q. and F. text.

As regards l. 28, we may as well add that the changes made in it by modern editors are all of them irrelevant. The meaning of the old text is of course this: I am a traitor, for when I say that she *comes* into my thoughts, it naturally follows that she must have been out of my thoughts.

But the most striking mistake that in this passage the Q. and the F. have in common, is the circumstance that Pandarus' speeches are printed as prose, whereas in reality they must have originally been written in blank verse. Lines 29 and 30 are, however, printed as follows in the F.:

> *Pan.* Well:
> She look'd yesternight fairer, then ever I saw her looke,
> Or any woman else.

Which mode of printing these lines, more goes to prove that they must be looked upon as reprinted from the Q., than as directly based on the MS.

The above analysis therefore shows that the mistakes which both versions have in common, constitute a decided majority: where the F. differs from the Q., it is by no means necessary to assume that the F. printer must have had recourse to the MS. Still, even here, there is one trifling circumstance which greatly strengthens the surmise that the F. printer *did* consult the MS. occasionally. The first word *leav'ing* in l. 19 is found printed in this syncopated form in the F., and it is difficult to believe that the F. printer without having seen this syncopated form in the MS., should

have of his own accord set in type this somewhat unusual printed form of the word. At the same time, he seems to have had a definite reason for so doing, for the F. line is just full with this word, and there was no space for inserting the medial syllable *en*. We incline to the belief that the F. printer, here and elsewhere, worked on the eclectic principle on his own account, and followed either the Q. or the MS. as seemed best to him, or as best suited his convenience. And this inference is in exact accordance with all our previous inferences to the effect that the absolute fidelity to the "copy" before them, which in our days we in the first place enjoin on the printer and the corrector, was thought a matter of subordinate moment in Elizabethan printing-offices.

The first Q. of T. A. appeared in 1600, and a reprint of it, in 1611, both being issued without the author's name on the title-page. The F. text of T. A. is a reprint of the second Q., with the exception of Act iii, Scene 2, which is not found in the Q. The mutual relation between the Q. and F. versions therefore most resembles that which obtains in the case of R 2. And as in the case of T. A. there is no reason to assume that the MS. was divided into two separate parts, as we suggested with regard to the MS. of R 2., it follows that the alternate explanation we offered in the case of R 2., is the more probable one as regards T. A. And conversely, we may perhaps conclude on analogical grounds that this alternate explanation is also the more probable one in the case of R 2.

As regards the disputed authorship of T. A. we would make the following observations. Heminge and Condell admitted T. A. to a place in Shakespeare's collected plays. No one could know better than Heminge and Condell what plays were Shakespeare's and what were not. We can readily believe that they may have omitted to include in the Folio one or more plays from Shakespeare's hand, but that to the somewhat voluminous collection of the Folio they should have admitted plays written by other authors, cannot be granted without evidence of the most cogent nature.

The evidence contained in the following passage from Arthur Symons's preface to the Q.-facsimile, pp. vi & vii, we give for what it is worth:

> ..... Ravenscroft, who revived and altered the play in the time of James II., says in his preface to an edition published in 1687: — 'I have been told by some anciently conversant with the stage that it was not originally his [that is, Shakspere's], but brought by a private author to be acted, and he only gave some master-touches to one or two of the principal characters.'

This statement is only a bit of gossip of nearly a century after date, mere hearsay evidence to which no conscientious judge would attach any serious weight. Besides, this evidence proceeds from a source that is not above suspicion, for Ravenscroft, who had *himself revived* and *altered* this play, quite naturally made a point of laying stress on the fact that he had not altered Shakespeare's work, but had merely attempted to do the work which Shakespeare had left undone.

Next, we are confronted by the so-called "internal evidence". The ordinary reasoning in such cases stands as follows: "T. A. is a weak play; Shakespeare is the greatest dramatist the world has known; *argal*, T. A. cannot have been written by Shakespeare". Of course, we cannot for a moment admit the cogency of this argument, for all poets are unequal in their work, and most undoubtedly so in the case of early productions.

The truth is that the appreciation of what is more or less excellent in poetical composition, is based on the unstable and shifting foundation of æsthetic criticism. And where we even have reason to assume that Shakespeare's contemporaries preferred T. A. to many another play from the same hand, it becomes us to be doubly cautious in basing theories as to authorship on so subjective a substructure, and never to forget that, after all, also Shakespeare was the product of his age.

These observations of ours are meant only to convey our impression that the evidence adduced to disprove Shakespeare's authorship of T. A. is of so feathery a nature, that in our opinion it is triumphantly weighed down by the positive testimony of Heminge and Condell, a testimony that, as good luck will have it, is materially strengthened

by the well-known equally positive statement of Francis Meres in his *Palladis Tamia* (1598).

Nor is there any better foundation for the theory that only certain parts of T. A. should be Shakespeare's. To believe this also, we demand less dubious arguments than those adduced up to now. More than the choice of a subject, the dramatic development, and the character-painting, it is the style of the work, that tells the author, and the style of T. A. throughout seems to us to speak strongly in favour of the authorship of the youthful Shakespeare.

Two Q. editions of Lear appeared in 1608. Then follows the F. version, which bears the exceptional character of being shorter than the Q. version. "There are about two hundred and twenty lines in the Quartos that are not in the Folios, and the Folios contain fifty lines not to be found in the Quartos" [1]. This state of things, quite the reverse of what we have by this time got accustomed to, in connection with a superficial investigation we had made of the question, at first led us to surmise that the two versions were each of them printed from Shakespeare's MS., quite independently of each other.

A nearer investigation, however, soon undeceived us. In the case of Lear also, the F. version is in parts a reprint of the Q. But as regards the text of this play, the F. is far less dependent on the Q. than in the case of any other, and since therefore we have here got within measurable distance of the state of grace in which the critic of the text has almost unassailable data at his disposal, we may even at this stage venture on the prophecy that it is in King Lear that a judicious criticism of the text is destined to achieve its greatest triumphs.

We here give the result at which we have arrived with respect to the first scene of the first act of King Lear.

KING LEAR.

Act I. Scene 1. *Enter* KENT, GLOUCESTER, *and his bastard son* EDMUND.

*Kent.* I thought the king had more affect the Duke
Of Albany than Cornwall.

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[1] Furness, New Variorum Edition of *King Lear*, p. 359.

*Glou.* It did always
Seem so to us: but now in the division
O'th' kingdom, it appears not which o'th' dukes
He values most; for qual'ties are so weigh'd
That curios'ty in neither can make choice
Of either's moi'ty.
*Kent.* Is not this your son, m'lord?
*Glou.* His breeding, sir, hath been at my charge: I
Have s' often blush'd t' acknowledge him that now
I'm braz'd to 't.
*Kent.* I cannot conceive.
*Glou.* Sir, this
Young fellow's mo'r could: whereupon she grew
Round-womb'd, and had indeed, sir, a son for
Her cradle ere she had a husband for
Her bed. D'ye smell a fault?
*Kent.* I cannot wish
The fault undone, the iss' of 't be'ng so proper.
*Glou.* But I've a son, sir, b' ord' of law, some year
Elder than this, who yet is no dearér
In my account, though this knave came something
Sauc'ly to th' world before he was sent for.
Yet was his mother fair; there was good sport
At 's making, and the whoreson must b'acknowledg'd.
D'ye know this noble gent'man, Edmund?
*Edm.* No, m'lord.
*Glou.* M'lord Kent. Remember him hereafter as
M' hon'rable [1] friend.
*Edm.* My services t'your lordship.
*Kent.* I'se love y' and sue t'know you bet.
*Edm.* Sir, I'se study
Deserving.
*Glou.* He hath been out nine years, and
Away he shall again. [*Sennet.*]
The king is coming.

*Enter* LEAR, CORNWALL, ALBANY, GONERIL, REGAN, CORDELIA, *and* ATTENDANTS.

*Lear.* Attend my lords of France and Burgund, Glou'ster.
*Glou.* I'se, m'lord. [*Exit.*]
*Lear.* Meantime w' express our darker purpose.
The map there! Know we have divid in three
Our kingdom: and 't is ouër fast intent
To shake all cares and bus'ness off our age,
Conferring them on younger years, while we
Unburthen'd crawl to'rd death. Our son of Cornwall,
And you, our no less loving son of Alban,
We have this hour a constant will to publish
Our daughters' sev'ral dow'rs, that future strife
May be prevent. The princes France and Burgund,
Great rivals in our youngest daughter's love,
Long in our court have made their am'rous sojourn,
And here are to be answ'd. Tell me, my daughters,
Since now we will divest us both of rule,

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[1] The third Q. has this word in the phonetic spelling *unrable*.

Int'rest of territory, cares of state,
Which of you shall we say doth love us most?
That we our largest bounty may extend
Where nature most with merit challenge it.
Gon'ril, our eldest-born, speak first.
*Gon.* Sir, I
Do love you more than word can wield the matter,
Dearer than eye-sight, space or liberty,
Beyond what can be valued, rich or rare,
No less than life, with grace, health, beauty, honour,
As much as child e'r lov'd or father found;
A love that makes breath poor and speech unable;
Beyond all manner so much I love you.
*Cor.* [*aside*] What shall Cordelie do? Love and be silent.
*Lear.* Of all these bounds, e'n from this line to this,
With shady forests and with champains rich'd,
With plenteous rivers and wide-skirted meads,
We make thee lord. To thine and Alban's issue
Be this perpetual. What says our sec' daughter,
Our dearest Regan, wife to Cornwall? Speak.
*Reg.* Sir, I'm made of that selfsame mett' 's my sister's,
And prize me at her worth in my true heart.
I find she names my very deed of love;
Only she comes too short that I profess
Myself an en'my to all other joys
Which the most precious square of sense possesses,
And find I am alone felicitate
In your dear highness' love.
*Cor.* [*aside*] Then poor Cordelie!
And yet not so, since I am sure my love's
More ponderous, more richer than my tongue.
*Lear.* To thee and thine hereditary ever
Remain this ample third of our fair kingdom,
No less in space, validity and pleasure,
Than that conferr'd on Goneril. But now,
Our joy, though last, not least in our dear love,
To whose young love the vines of France and milk
Of Burgundy strive to be int'ress'd, what
Can you say t' win a third more op'lent than
Your sisters? Speak.
*Cor.* Nothing, m'lord.
*Lear.* Nothing?
*Cor.* Nothing.
*Lear.* How, nothing come of nothing. Speak again.
*Cor.* Unhappy that I am, I cannot heave
My heart into my mouth. I love your maj'sty
According to my bond; nor more, nor less.
*Lear.* Go to, Cordelie! mend your speech a little,
Lest it may mar your fortunes.
*Cor.* Good my lord,
You have begot me, bred me, lov'd me, I
Return those duties back as are right fit,
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say
They love you all? Haply, when I shall wed,
That lord whose hand must take my plight shall carry
Half my love with him, half my care and duty.
Sure, I shall never marry like my sisters

To love my father all.
*Lear.* But goëth this
With thy heart?
*Cor.* Ay, my good lord.
*Lear.* So young, and
So úntender.
*Cor.* So young, my lord, and true.
*Lear.* Well, let it be so; thy truth then be thy dower;
For, by the sacred radiance of the sun,
The mysteries of Hecat, and the night;
By all the operation of the orbs
From whom we do exist and cease to be;
Here I disclaim all my paternal care,
Propinquity and property of blood,
And as a stranger to my heart and me
Hold thee from this for e'r. The barb'rous Scythian,
Or he that makes his generation messes
To gorge his appetite, shall to my bosom
B'as well neighb'd, pitied and reliev'd, as thou
My sometime daughter.
*Kent.* Good my liege, . . . . .
*Lear.* Peace, Kent!
Come not between the dragon and his wrath.
I lov'd her most, and thought to set my rest
On her kind nurs'ry. — Hence, and void my sight! —
So be my grave my peace, as here I give
Her father's heart from her! Call France. Who stirs?
Call Burgundy. Cornwall and Albany,
With my two daughters' dow'rs digest the third:
Let pride, which she calls plainness, marry her.
I do invest you jointly in my power,
Pre-eminence and all the large effects
That troop with mai'st'. Ourself, by monthly course,
With réserve of an hundred knights by you
To be sustain'd, shall our bode make with you
By due turns, only we'se retain the name
And all th' additions to a king; the sway,
Revenue, execution of the rest,
Beloved sons, be yours: which to confirm,
This c'ronet part betwixt you.
*Kent.* Royal Lear,
Whom I have ever honour'd as my king,
Lov'd as my father, as my master follow'd,
As my great patron thought on in my prayers, . . . .
*Lear.* The bow is bent and drawn; make from the shaft.
*Kent.* Let it fall rather, though the fork invade
The region of my heart. Be Kent unmade,
When Lear is mad. What wouldst do, old man, thinkst
That duty shall have dread to speak, when power
To flatt'ry bows? To plainness honour's bound,
When maj'sty stoops to foll'. Reverse thy doom,
And in thy best consideration check
This hideous rashness: answer m' life my judgment,
Thy youngest daughter does not love thee least;
Nor are those empt'-heart whose low sounds reverb
No hollowness.
*Lear.* Kent, on thy life, no more!
*Kent.* My life I never held but as a pawn

To wage against thy en'mies, nor fear t'lose it,
Thy safety being cause.
*Lear.* Out of my sight!
*Kent.* See better, Lear, and let me still remain
The true blank of thine eye.
*Lear.* Now, by Apollo, . . . .
*Kent.* Now, by Apollo! King, thou swear'st in vain.
*Lear.* Recreant vassal! Miscreant!
*Alb. & Corn.* Dear sir,
Forbeaër.
*Kent.* Do! Kill thy physician, and
The fee bestow upon the foul disease.
Revoke thy doom; or, whilst I can vent clamour
Fro'm' throat, I'll tell thee thou dost ill.
*Lear.* Hear me!
Recr'ant, on thy allegïance, hear me!
That thou hast sought to make us break our vow,
Which we durst never yet, and with strain'd pride
To come between our sentence and our power,
Which nor our nature nor our place can bear,
Our potency made good, take thy reward.
Five days we do allot thee for provision
To shield thee from diseases of the world,
And on the sixth to turn thy hated back
Upon our kingdom: if on the se'nth day
Foll'wing thy banish'd trunk be found in our
Demesnes, the moment is thy death. Away!
By Jupiter, this shall not be revoked.
*Kent.* Why, fare thee well, king; sith thus thou'lt appear,
Freedom lives hence, and banishment is here.
[*To Cord.*] The Gods to their dear shelter take thee, maid,
That rightly think'st and hast most rightly said.
[*To Reg. & Gon.*] And your large speeches may your deeds approve,
That good effects may spring from words of love.
Thus Kent, o princes, bids you all adieu;
He'll shape his old course in a country new. [*Exit.*]
*Flourish. Enter* GLOUCESTER *with* FRANCE *and* BURGUNDY.
*Glou.* Here's France and Burgund, my nob' lord.
*Lear.* M'lord Burgund,
We first address to'rds you, who with this king
Hath rivall'd for our daughter: what i'th' least,
Will you require in present dow'r with her,
Or cease your quest of love?
*Bur.* Most royal maj'sty,
I crave no more than what your highness offer'd,
Nor will you tender less.
*Lear.* Right noble Burgund,
When she was dear t'us, we did hold her so;
But now her price is fall'. Sir, there she stands:
If aught within that little seeming substance,
Or all of it, with our displeasure piec'd,
And nothing else, may fitly like your grace,
She's there, and she's yours.
*Bur.* I know n' answer.
*Lear.* Sir,
Will you, with those infirmities she owes,
Unfriended, new adopted to our hate,
Dow'r'd with our curse and stranger'd with our oath,

Take her, or leave her?
*Bur.* Pardon me, roy'l sir;
Election makes not up on such conditions.
*Lear.* Then leave her, sir; for by the pow'r that made me,
I tell you all her wealth. [*To France*] For you, great king,
I would not from your love make such a stray,
To match you where I hate; therefore beseech you
T'avert your liking a more worth'er way
Than on a wretch whom nature is ashamed
Almost t'acknowledge hers.
*France.* This is most strange,
That she, that e'n but now was your best object,
Th' argument of your praise, balm of your age,
Most best, most dear'st, should in this trice of time
Commit a thing so monstrous, to dismantle
So many folds of favour. Sure, her 'fence
Must be of such unnatural degree
That monsters it, or your fore-vouch'd affection
Fall' into taint: which to believe of her,
Must be a faith that reason without mirac'
Could ne'r plant in me.
*Cor.* I yet seech your maj'sty, —
If for I want that glib and oily art,
To speak and purp'se not, since what I intend,
I'll do't before I speak, — that you make known
It is no vicious blot, murder, or foulness,
No unclean action, or dishonour'd step,
That hath depriv'd me of your grace and favour;
But e'n for want of that for which I'm rich,
A still-solic'ting eye, and such a tongue
As I am glad I've not, though not t'have it
Hath lost me in your liking.
*Lear.* Go to, go to!
Better thou hadst not been born than not t' have
Pleased me better.
*France.* Is 't no more but this?
A tardiness in nature which oft leaves
Th' histor' unspoke that it intends to do?
My lord of Burgund, what say you to th' lady?
Love's not love when 't is mingled with regards
That stand aloof from th'entire point. Will you
Have her? She is herself a dow'r.
*Bur.* Roy'l Lear,
Give but that portion which yourself proposed,
And here I take Cordelie by th' hand, duchess
Of Burgundy.
*Lear.* Nothing. I've sworn; I'm firm.
*Bur.* I'm sorry then you have so lost a father
That you must lose a husband.
*Cor.* Peace be with
Burgund! Since that respects of fortune are
His love, I shall not be his wife.
*France.* Fairést
Cordelia, that art most rich be'ng poor,
Most choice forsaken, and most lov'd despis'd,
Thee and thy virtues here I seize upon:
Be 't lawful I take up what's cast away.
Gods, gods! 't is strange that from their cold'st neglect

My love should kindle to inflam'd respect.
Thy dow'rless daughter, king, thrown to my chance,
Is queen of us, of ours, and our fair France:
Not all the dukes of wat'rish Burgundy
Can buy this unprized precious maid of me.
Bid them farewell, Cordelie. Though unkind,
Thou losest here a better Where to find.
*Lear.* Thou hast her, France: let her be thine, for we
Have no such daughter, nor shall ever see
That face of hers again. Therefore be gone
Without our grace, our love, our benison.
Come, noble Burgund.
*Flourish. Exeunt* LEAR, BURGUNDY *and* ATTENDANTS.
*France.* Bid farewell t'your sisters.
*Cor.* Ye jewels of our father! With wash'd eyes
Cordelie leaves you: I know you what y'are;
And, like a sister, am most loath to call
Your faults as they are nam'd. Use well our father.
To your professed bosoms I commit him;
But yet, alas, stood I within his grace,
I would prefer him to a better place.
Gon'ril and Regan, so farewell t' you both.
*Reg.* Prescribe not us our duties.
*Gon.* Let your study
Be to content your lord, who hath received you
At fortune's alms. You have obedience scanted,
And well are worth the want that you have wanted.
*Cor.* Time shall unfold what plaited cunning hides.
Who cover faults, at last shame them derides.
Well may you prosper!
*France.* Come, my fair Cordelie.
[*Exeunt* FRANCE *and* CORDELIA.]
*Gon.* Sister, it is not little I've to say
Of what most nearly appertains t' us both.
I think our fa'r will hence to night.
*Reg.* That is
Most certain, and with you; next month with us.
*Gon.* You see how full of changes his age is;
Th' observance w' have made of 't hath not been little:
He always lov'd our sister most; and with
What pooër judgment h' 'ath now cast her off
Appears too gross.
*Reg.* 'Tis th' ínfirm'ty of 's age;
Yet he hath e'r but slender known himself.
*Gon.* The best and sound'st of 's time hath been but rash;
Then must we look t' receive from's age not 'lone
The imperfections of long graft condition,
But therewithal th' unruly waywardness
That ínfirm and choléric years bring with them.
*Reg.* Such únconstant starts are we like to have
From him as this of Kentës banishment.
*Gon.* There's further compliment of leave-taking
Tween France and him. Pray you, let's hit together.
If ouër father carr' author'ty with
Such dispositions as he bears, this last
Surrend' of his will but 'fend us.
*Reg.* We'se further
Think o' 't.

290 *Gon.* We must do something, and i'th' heat.
[*Exeunt.*]

It would take up too much room to print here the Q. and F. versions for purposes of comparison. Moreover, we greatly fear that the reader would soon have more than enough of the drudgery of such a comparison (*crede experto*), and we therefore would bespeak his special attention for a single passage only.

Lines $69^1/_2$—81 according to our numbering, run thus in the Q.:

*Cord.* Then poore Cord. & yet not so, since I am sure
My loves more richer then my tongue.
*Lear.* To thee and thine hereditarie ever
Remaine this ample third of our faire kingdome,
No lesse in space, validity, and pleasure,
Then that confirm'd on Gonorill, but now our ioy,
Although the last, not least in our deere love,
What can you say to win a third, more opulent
Then your sisters.
*Cord.* Nothing my Lord.
*Lear.* How, nothing can come of nothing, speake againe.

And thus in the F.:

*Cor.* Then poore Cordelia,
And yet not so, since I am sure my love's
More ponderous then my tongue.
*Lear.* To thee, and thine hereditarie ever,
Remaine this ample third of our faire Kingdome,
No lesse in space, validitie, and pleasure
Then that conferr'd on Gonerill. Now our Ioy,
Although our last and least; to whose yong love,
The Vines of France, and Milke of Burgundie,
Strive to be interest. What can you say, to draw
A third, more opilent then your Sisters? speake.
*Cor.* Nothing my Lord.
*Lear.* Nothing?
*Cor.* Nothing.
*Lear.* Nothing will come of nothing, speake againe.

On comparing these two versions with our reconstruction of the same passage, the reader will perceive that all the separate parts of the puzzle are found in the two versions taken together, and that a reasonable measure of intelligence, aided by some acquaintance with the laws of blank verse, fully suffices to fit the said parts into each other, and thus to reconstruct Shakespeare's own text with absolute certainty. The only uncertainty that is found to resist the process, is

the question whether Shakespeare has used the word *confirm'd* or the word *conferr'd*.

It should constantly be kept in mind that in setting about such reconstructions of the original text, the critic must never allow himself to be led astray by some preconceived notion to the effect that, for instance, one version should be better than the other.

First restore the text to the best of your ability, as we have tried to do in the specimen given, and not until then draw such inferences as you think to have warrant for — that must be our watchword! Of such inferences we would submit the following to the reader's judgment.

Line-shiftings.

| *In the Q.*: | *In the F.*: |
|---|---|
| 1—27 (prose) | 1—27 (prose) same mistake as in the Q. |
| 30 & 31 | 30 & 31 same mistake |
| 47 & 48 | 46—48 partly the same mistake |
| 64—66 | |
| 69—71 | |
| 75—80 | 75—80 mistakes different |
| 82—84 (prose) | |
| 87 & 88 | 87—88 same mistake |
| 90—97 | 95—97 „ „ |
| 107—111 | 109 & 110 „ „ |
| 122—126 | 122—125 „ „ |
| 133—143 | 135—137 mistakes different |
| 151—153 | 142 & 143 same mistake |
| 154 & 155 | 149—155 mistakes different, but the same in 154 & 155 |
| 164—167 | 164—167 same mistake |
| 176—186 | |
| 188 & 189 | |
| 192 & 193 | |
| 200—206 | |
| 220—224 | 221—228 partly the same mistake |
| 226—231 | 230 & 231 mistakes different |
| 233—236 | 233—236 „ „ |
| 248 & 249 | |
| 251—254 | |
| 255 & 256 | |
| 261—263 | |
| 270—290 (prose) | 270—290 (prose) same mistake |

Excepting one slight mistake, the first six lines have been set right by Sidney Walker. All the attempts at correction made by others in the whole of the scene, are dismal failures.

Our list shows at once that the F. has fewer mistakes than the Q. as regards the delimitation of the lines.

And it also proves directly that the mistakes which the F. has *in common* with the Q. so considerably outnumber the mistakes that are *peculiar* to the Q., that we are irresistibly led to the conclusion that the F. printer must have had the Q. text before him, and often followed this in preference to the MS. Thus we again see that the F. printer followed either the Q. text or the MS., or arranged the lines as it suited his whim or convenience.

Omissions.

| *Words omitted in the Q.:* | *Words omitted in the F.:* |
|---|---|
| 33—38 while — prevented | 46 most ..... it |
| 42 & 43 | 48 do |
| 57 & 58 with — and | 61 speake? |
| 65 too | 62 Sir ... same .... is |
| 71 More ponderous | 71 more richer |
| 77 & 78 to — interest. | 75 but |
| 80 speake ... *L.* Nothing? *C.* Nothing. | 76 in our deere love, |
| 108 to my bosome | 81 How, |
| 150 & 151 Miscreant — forbeare. | 95 to love my father all. |
| 155 recreant | 98 Well |
| 180 Most | 144 a |
| 231 I am firme. | 151 Doe, |
| 260 Gon'ril and Regan, | 168 Why |
| 267 my | 188 Sir |
| 281 the | 201 best |
| 286 you | 220 Goe to, goe to, |
| | 222 no more |
| | 260 Gon'ril and Regan, |
| | 273 not |

We see that there is only one omission which both versions have in common, viz. the dropping of five syllables in l. 260. Our restoration of these five syllables very likely hits the mark, because it will account for the omission. We think it likely that Shakespeare wrote as follows:

*Gon. & Reg.* so farewell t'ye both
*Gon.* Prescribe *etc.*;

now it requires no excessive stretch of the imagination to suppose that the printer or the corrector of the Q. mistook the words *Gon. & Reg.* for an indication of the persons speaking, and as this made nonsense of the passage in his eyes, simply omitted or cancelled them. In this place the F. shows itself to be a mere reprint and nothing more. It should never be forgotten that neither the printer nor the corrector can have made the thing an object of study, but

that both of them were apt to act upon the suggestion of the moment.

The number of words omitted by the Q. exceeds that left out by the F., but the number of omissions is greater in the F. than in the Q. As regards the whole of King Lear, we have already observed on a previous occasion that the Q. has left out a good deal less, and in this respect is therefore better printed than the Folio.

Interpolations.

| *In the Q.*: | *In the F.*: |
|---|---|
| 10 you | 19 you *same mistake as in the Q.* |
| 23 of | 23 of " " " " " " |
| 29 will | 29 shal |
| 38 two great | 30 Give me ..... that |
| 46 doth | 38 now |
| 54 of | 46 doth *same mistake* |
| 76 the | 54 of " " |
| 81 can | 76 our |
| 135 thou ... thou | 81 will |
| 149 thy Gods | 135 thou ... thou *same mistake* |
| 176 of | 149 thy Gods " " |
| 212 well | 176 of " " |
| 268 a | 212 will |

As regards interpolations, there is very little to choose between the two versions, at least so far as we may judge from a comparison of the first scene in the Q. and the F.

Speaking generally, of course those interpolations are least certain that occur in both versions, *i. e.* those which we call common errors, and consider as evidence of the partial "reprint" character of the Folio. And now it is not a little remarkable that of the seven mistakes common to the two versions, two may directly be detected by any one who uses a moment's reflection, since such detection nowise requires acquaintance with the laws of blank verse.

How, we may ask, can Shakespeare possibly ever have made Kent address to Lear the words "Thou swear'st thy gods in vain?" (149). In the first place, Lear has sworn by Apollo only, and for this reason alone the plural form is impossible. But besides, Kent cannot speak to Lear about "thy gods", since Lear and Kent worship the same gods, for it would be silly to suppose Shakespeare capable of making Kent speak here in the character of a Christian or an atheist. It is therefore evident that *thy Gods* must have

been interpolated by one who had not fully realised the situation. Nay more, the probable motive that led to the interpolation may be plausibly surmised to have been that "Thou swear'st in vain" was deemed too strong a phrase, which the interpolation was intended to tone down.

It is also perfectly clear that the word *you* in the phrase "I cannot conceive you" (10) must be an interpolation, since, if it were not, the following words would be absolute nonsense, and the word-play altogether lose its point (see our text 10 & 11). That Shakespeare at times uses *to conceive* absolutely, is proved *inter alia* by Shrew i, 2, 271 and M. N. D. ii, 1, 128.

It may well give us pause to see the most glaring errors in the text of Shakespeare left unnoticed by the commentators, while at the same time the emendation-mongers as it were vie with each other who shall suggest the worst textual corruptions in places where the text is perfectly correct.

Alterations.

| *In the Quarto*: | | | *In the Folio*: | | |
|---|---|---|---|---|---|
| 5 | equalities *for* | qual(i)ties (F.) | 25 | I must *for* | I'se *same mistake* |
| 16 | sir a sonne *for* | a Sonne, Sir (F.) | 28 | Burgundy *for* | Burgund *same mistake* |
| 19 | into „ | to[1] (F.) | 28 | the „ | my (Q.) |
| 25 | I must „ | I'se | 29 | I shall „ | I'se *same mistake* |
| 28 | Burgundy „ | Burgund | 32 | from „ | of(f) (Q.) |
| 29 | I shall „ | I'se | 33 | strengths „ | yeares (Q.) |
| 31 | first „ | fast (F.) | 49 | and „ | or (Q.) |
| 32 | state „ | Age (F.) | 55 | speake „ | doe (Q.) |
| 46 | merit doth most *for* | nature most with merit | 59 | Lady „ | lord *same mistake* |
| | | | 61 | of „ | to (Q.) |
| 52 | a . . . friend *for* | as . . . found (F.) | 67 | professes „ | possesses (Q.) |
| 59 | Lady „ | lord | 76 | Although „ | though *same mistake* |
| 62 | the selfe same mettall that *for* | that selfsame mett(le) (a)s. | 76 | and „ | not (Q.) |
| | | | 79 | draw „ | win (Q.) |
| 65 | came *for* | comes (F.) | 85 | How, how[2] „ | Goe to (Q.) |
| 76 | Although „ | though | 86 | you „ | it (Q.) |
| 85 | goe to[2] „ | Cordeli(a) (F.) | 95 & 96 | thy heart with this *for* | this with thy heart (Q.) |
| 96 | good my „ | my good (F.) | | | |
| 100 | mistresse „ | misteries ($F_2$.) | 100 | miseries *for* | misteries ($F_2$.) |
| 100 | might „ | night (F.) | 119 | with „ | in (Q.)? |
| 117 | this „ | the (F.) | 122 | reservation „ | reserve *same mistake* |
| 122 | reservation „ | reserve | 134 | unmannerly „ | unmade „ „ |
| 124 | we still „ | we s(hall) (F.) | 138 | falls „ | stoops (Q.) |
| 134 | unmannerly „ | unmade | 138 | reserve thy state *for* | Reverse thy doome (Q.) |
| 135 | man „ | mad (F.) | | | |

[1] Perhaps *in*.

[2] Perhaps Q. & F. are both of them wrong. The word Cordelia may have been preceded by an imprecation of two syllables.

| | | | |
|---|---|---|---|
| 146 | the motive | *for* | cause |
| 150 | Vassall, recreant | *for* | Recreant vassal |
| 156 | Since | *for* | That (F.) |
| 157 | straied | „ | strain'd (F.)? |
| 161 | Foure | „ | Five (F.) |
| 163 | fift | „ | sixt (F.) |
| 164 | tenth | „ | se'nth (Daniel) |
| 166 | dominions | „ | desmesnes |
| 169 | Friendship | „ | Freedome (F.) |
| 170 | protection | „ | deere shelter (F.) |
| 177 | a | „ | this (F.) |
| 191 | Covered | „ | Dow(e)r(e)d (F.) |
| 213 | may | „ | make (F.) |
| 228 | and | „ | a (F.) |
| 242 | thy | „ | my (F.) |
| 253 | The | „ | Ye (Rowe) |
| 264 | worth | „ | want (F.) |
| 273 | observation | „ | observance |

| | | | |
|---|---|---|---|
| 146 | motive | *for* | cause *all but the same mistake* |
| 150 | O | *for* | Recreant |
| 152 | thy | „ | the (Q.) |
| 153 | guift | „ | doome (Q.) |
| 162 | disasters | „ | diseases (Q.) |
| 164 | tenth | „ | se'nth (Daniel) *same mistake* |
| 166 | Dominions | „ | demesnes *same mist.* |
| 181 | hath | „ | what (Q.) |
| 193 | in | „ | on |
| 203 | The ... the | „ | Most .... most |
| 215 | unchaste | „ | uncleane (Q.) |
| 217 | richer | „ | rich |
| 219 | That | „ | As (Q.) |
| 228 | Dowrie | „ | dowre (Q.) |
| 228 | King | „ | Leir (Q.) |
| 234 | and | „ | of (Q,) |
| 253 | The | „ | Ye *same mistake* |
| 256 | Love | „ | use (Q.) |
| 266 | with shame | „ | shame them (Q.) |
| 273 | observation | „ | observance *same mistake* |
| 276 | grossely | „ | grosse (Q.) |
| 279 | from his age, to receive | *for* | to receive from his age (Q.) |
| 286 | sit | *for* | hit (Q.) |

Our lists include a few of the most characteristic differences in spelling, but not all of them.

We think it needless to enter into a discussion and justification of all the points referred to in the above lists; the great majority of them will, we trust, be self-evident to such readers as have taken the trouble of following our argument up to now. Still, we would make an exception for a few of the more difficult passages.

In l. 28 the Q. reads: "Attend my Lords", and the F. "Attend the Lords". Now, both of them are possible, but since in the case before us "*the* lords" is a much more usual phrase than "my lords", it is quite sure that *my lords* must be the genuine reading, because printers and correctors invariably prefer the normal to the abnormal, and therefore only substitute what is more usual for what is less usual and never vice versa.

Line 32 was thus written by Shakespeare:

To shake all cares and busness of our age

*of* of course representing the modern *off*; cf. As i, 3, 16. The Q. printer or corrector changed *age* into *state*, because,

not clearly understanding the context, he thought the phrase *business of our age* capable of decided improvement: "business of our state", he sagely opined, "is far more appropriate in a king's speech, to be sure". Next came our Folio friend, who probably detected the mistake made by his Q. predecessor, and restored the word *age* from the MS., but improved the occasion by substituting *from* for *of*, for the virtuous purpose of precluding all misconceptions that might arise in the future.

The word *doe* in l. 55 of the Q. is raised above all doubt by the words immediately following.

The restored word-play in ll. 134 and 135 speaks for itself. The word *unmannerly* is really *too* bad: whatever favour it may have found in the eyes of Shakespeare editors, the common sense of every intelligent reader cannot but reject it with scorn. What we wish to observe here is, that the Q. corrector, either failing to see the point of the word-play himself, or deeming it too abstruse for the reader, deliberately substituted for it another word-play: *unmade* . . . *mad* is transmogrified into *unmannerly* . . . *man*. The F. printer in his turn set to work on the eclectic principle, and followed the Q. in l. 134 and the MS. in l. 135.

Line 138 considered in connection with l. 153 puts it beyond a doubt that the F. editor or corrector had a conscientious objection to the word *doom*. He was something of a Puritan, exceedingly sensitive on points of doctrinal theology, which in profane writings must not be even hinted at. We have seen that just before he also had disapproved of the expression "Thou swear'st in vain", and the word *doom* in ll. 138 and 153 now struck him as highly unbecoming in a play-book, since in his mind it was indissolubly associated with the solemn idea of the Last Judgment.

Finally, the Q. and F. readings in l. 150 may be readily and satisfactorily accounted for by defective punctuation in the MS. in this line. *Recreant vassal miscreant* were looked upon as three substantives by the printers or correctors. In order to obtain what he thought a better climax here, our Q. friend put the second word first, then set up the first word, and omitted the third, because his sense of propriety was shocked by the cacophony of *recreant, mis-*

*creant* in juxtaposition. The F. editor, on the other hand, under the same erroneous impression of the grammatical status of the three words referred to, struck out the first, and put *O* in its stead.

Now, it would be a mistake to suppose that we could with absolute certainty restore every word, so to say, of the genuine text. A closer study of the text of Shakespeare's works will no doubt in the future considerably reduce the number of uncertain words: as things stand, however, we must give the following list of words between which we must confess our utter inability to decide with any confidence of having hit the mark.

Uncertainties.

| | *Q. readings*: | *F. readings*: |
|---|---|---|
| 29 | leige | Lord |
| 33 & 75 | confirming & confirm'd | conferring & conferr'd |
| 84 | nor | no |
| 128 | betwixt | between |
| 135 | wilt | wouldst |
| 145 | nor | nere |
| 158 | betweene | betwixt |
| 171 | rightly ... justly | justly ... rightly |
| 177 | towards | toward |
| 187 | else | more |
| 201 | that | who(m) |
| 210 | Could | Should |
| 223 | that | which |
| 226 | respects | regards |
| 244 | in | of |
| 245 | Shall | Can |

In addition to these words, there are twelve substantives (one of them accompanied by a verb) occurring in the singular in one version and in the plural in the other, both the singular and the plural being equally possible in all the twelve cases.

As regards our *rightly ... rightly* in l. 171, we would observe that Shakespeare certainly used the same adverb twice in this line. But it is impossible to say whether the adverb was *rightly* or *justly*. We have preferred *rightly*, because to us it seemed to sound slightly better than *justly* here.

We know that Shakespeare editors are in the habit of basing their texts of Lear on the F. version as the better one. Our investigation proves that by so doing they com-

mit a great mistake. If there is anything to choose between the F. and the Q. text, the F. must be held rather to be inferior to the Q., than to be on a par with it; but compared with the F. version of R 3., the F. text of *King Lear* has indubitably the great advantage of showing no traces of any extra-revision on the part of Heminge or Condell. We may rejoice over the circumstance that they found no time to do in the case of every one of the plays what they looked upon as their special department in the work of bringing out the first Folio.

The first Q. of Othello did not appear until 1622. In the case of this play also, the F. version is in parts a reprint of the Q. Without having minutely investigated the point, we opine that in this case the mutual relation of the Q. and the F. is about the same as in that of T. and C., but at the same time with this difference, that the Q. text of Othello is free from Puritanic tainture. We hold it superfluous to select any passages of O. for separate examination, because we think we have by this time with sufficient clearness set forth the mutual relation of the Q. and the F. versions as regards the plays belonging to the group just discussed.

# CHAPTER XVI.

## THIRD GROUP OF THE OLD SHAKESPEARE-TEXTS. HIGH VALUE OF THE SURREPTITIOUS QUARTOS.

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In our third and last group we comprise those plays of which, in addition to a version printed from the MS. (in the case of Hamlet, we have even two versions based on the MS.), we also possess a text that has no direct connection whatever with the MS., and has originated in a manner altogether different from the processes hitherto discussed.

Heminge and Condell tell us that the public were "abus'd with diverse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of iniurious imposters."

The Quartos which we have discussed up to now, are according to our modern notions also "maimed, and deformed", but since we have seen that *every* play in the Folio is or must necessarily be "maimed, and deformed" *in the same way* as the Quarto texts, this comparatively slight degree of "sophistication", which is quite a common feature in Elizabethan plays, cannot be what Heminge and Condell meant when they wrote as above. What they really meant becomes clear to us at once, if we give our attention to the editions following:

the Quarto of II H 6. of 1594, published under the title "The First part of the Contention *etc.*", without the author's name, and reprinted in 1600;

the Quarto of III H 6. of 1595, brought out under the title "The true Tragedie of Richard Duke of Yorke, and the death of good King Henrie the Sixt, with the whole contention betweene *etc.*", also without the author's name,

and also reprinted in 1600 (in 1619 there appeared a reprint of these two plays together under the title "The Whole Contention *etc.*" with the name of the author "William Shakespeare, Gent.");

the Quarto of R. & J. of 1597, without the author's name;

the Quarto of H 5. of 1600, without the author's name, reprinted in 1602 and in 1608;

the Quarto of Wives of 1602, without the author's name, reprinted in 1619; and

the Quarto of Hamlet of 1603, with the author's name.

These must be the "surreptitious" Quartos thus indicated by Heminge and Condell, which in the sequel for the sake of ready identification we shall refer to as Q. S.'s, and to which should be added one more, viz. of L. L. L., which, however, has not been rediscovered up to now.

All these versions have this in common with each other, that they consist of greatly abridged texts, some of them being reduced to half the original length, and that the text itself, although to very different degrees, has in parts been subjected to a process of excessive mutilation. And we may add that it is only this excessive degree of mutilation that an Elizabethan editor describes as a "maiming and deforming" of the text.

In how different a light, to be sure, do we now view the circumstance, so staggering to our notions of textual fidelity, that the F. printers and correctors, of course with the full approval of Heminge and Condell, made so extensive a use of the Quartos which we have first discussed! For of course Heminge and Condell looked upon *those* Quartos, not only as authoritative versions, which they actually were (not *stolne*!) [1], but also as versions which in many respects were preferable to the original MSS., because, in accordance with the practice of the time, they had already undergone the necessary process of correction at the editor's hands.

In order to throw some light on the process to which the Q. S.'s owed their existence, we cite, after Tycho Momm-

[1] Of course it is quite possible after all, that in the case of one or two of these Quartos the MS. had been procured illicitly, but if so, the case must have been an exceptional one.

sen, the preface to Thomas Heywood's tragedy, entitled *The Rape of Lucrece*:

> To the Reader.
>
> It hath been no custom in me of all other men (curteous Readers) to commit my plaies to the presse: the reason though some may attribute to my own insufficiencie, I had rather subscribe in that to their seveare censure then by seeking to avoide the imputation of weakenes to incurre greater suspition of honestie: for though some have used a double sale of their labours, first to the Stage, and after to the presse, For my owne part I heere proclaime my selfe ever faithfull in the first, and never guiltie of the last: yet since some of my plaies have (unknown to me, and without any of my direction) accidentally come into the Printers handes, and therefore so corrupt and mangled, (coppied onely by the eare) that I have bene as unable to know them, as ashamde to calenge [1] them, This therefore I was the willinger to furnish out in his native habit: first beeing by consent, next because the rest have beene so wronged in beeing publisht in such savadge and ragged ornaments: accept it curteous Gentlemen, and proove as favourable Readers as wee have found you gratious Auditors.
>
> (1608.) Yours T. H.

We have here direct evidence under the hand of a dramatist of the time, that his plays were published "coppied onely by the eare", and therefore without the possibility of the MS. having been consulted in their production. We are thus led to infer that shorthand writers caught up the dialogue from the lips of the actors, and that their jottings of it, eventually eked out by their memory, were afterwards sent to the printing-office. In addition to the usual printers' and correctors' mistakes, therefore, we are here brought face to face with two highly important causes of extra-corruption, viz. the mistakes made by the actors in reciting their "lines", among which mistakes we may also include the cuts made in the acting copies, and secondly, the errors for which the shorthand writer was responsible. These last errors, arising from the stenographer's failing to catch words or from his misunderstanding them, or eventually creeping in in the subsequent process of filling up gaps, have nothing characteristic about them, and therefore as a rule will defy

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[1] Our word *to challenge* in the sense of "to claim for one's own."

detection, but certain mistakes made by the actors on the stage may forthwith be discerned as such. And now it so happens that in *all* the Q. S.'s such characteristic actors' blunders may be pointed out after a few minutes' search.

H 5. i, 2, 203—213 is found thus in the Q. S.:

> Delivering up to executors pale, the lazy caning Drone.
> This I infer, *that 20. actions once a foote,*
> *May all end in one moment.*
> As many Arrowes losed several wayes, flye to one marke:
> As many severall wayes meete in one towne:
> As many fresh streames run in one selfe sea:
> As many lines close in the dyall center:
> So may a thousand actions once a foote,
> End in one moment, and be all well borne without defect.
> Therefore my Liege to France.

The F. text which is printed from the MS. has the passage as follows:

> Delivering ore to Executors pale
> The lazie yawning Drone: I this inferre,
> That many things having full reference
> To one consent, may worke contrariously,
> As many Arrowes loosed severall wayes
> Come to one marke: as many wayes meet in one towne,
> As many fresh stream es meet in one salt sea;
> As many Lynes close in the Dials center:
> So may a thousand actions once a foote,
> And in one purpose, and be all well borne
> Without defeat. Therefore to France, my Liege,

The F. text has a few small mistakes: read *End* for *And* in l. 212; and read l. 207 thus:

> As many Arr's, loos'd sev'ral ways, come to

after which l. 208 comes right of itself. But these are mere details; the passage cited is meant to show that the indubitable corruption of what we have italicised in the Q. S. text cannot have originated with the printer, not can it be looked upon as a printer's or editor's blunder; but it *must necessarily* represent the bungling speech of an actor who was not letter-perfect, and who, having forgotten ll. 205 and 206, substituted for them matter that only comes after l. 210.

At the beginning of the first scene of the second act of H 5. Q. S., a passage is found thus printed:

*Nim.* I must do as I may, tho patience be a tyred mare,
Yet sheel plod, and some say knives have edges,
And men may sleepe and have their throtes about them
At that time, and there is the humour of it.
*Bar.* Come yfaith, Ile bestow a breakfast to make Pistoll
And thee friendes. What a plague should we carrie knives
To cut our owne throates.
*Nim.* Yfaith Ile live as long as I may, thats the certaine of it.
And when I cannot live any longer, Ile do as I may,
And theres my rest, and the randevous of it.

The whole of this passage is also found in the F. with a few unimportant differences, but the order in which the various parts of it follow each other there, is altogether different: we find that the passage as it stands in the Q. S. corresponds to the sentences found in the F. in the following lines (according to the Globe numbering): 25, 26, 24, 25, 23, 24, 62, 63, 12, 13, 95, 96, 15, 16, 17, and 18.

Of course, a compositor may now and then misplace a line or two; it is even quite possible that a corrector causes once in a way a couple of lines to be transposed; but such a mixing up of genuine sentences as we find exemplified in this instance, can only have originated in the actors having made a muddle of their "lines".

We have here placed before us, therefore, not probable, but very positive evidence that there are actors' blunders in the text of the Q. S. of H 5.

We hold ourselves dispensed from the task of citing additional instances; who wishes for more, can easily sort out numbers of them from the Q. S. of H 5., as well as from *all* the other Q. S.'s.

We know that every version of every one of the plays is corrupt and defective, even when printed from the MS. Now, if our account of the origin of the Q. S.'s is correct, these Q. S.'s, which in that case are quite independent sources, may at times furnish us with matter, which may enable us to set right at least isolated corruptions or omissions in the later Q. or F. versions.

We shall now try to ascertain whether this holds good in the case of II H 6., of which the F. version opens as follows:

As by your high Imperiall Maiesty,
I had in charge at my depart for France,

As Procurator to your Excellence,
To marry Princes Margaret *etc.*

The Q. S. begins thus:

As by your high imperiall Maiesties command,
I had in charge at my depart for France, *etc.*

Here we have an instance in point in the very first line! Of course the Q. S. is genuine; read *mai'sty's mand.*

Let us see further on:

*Queen.* Great King of England, & my gracious Lord,
The mutuall conference that my minde hath had,
By day, by night; waking, and in my dreames,
In Courtly company, or at my Beades,
With you mine Alder liefest Soveraigne,
Makes me the bolder to salute my King,
With ruder termes, such as my wit affoords,
And over ioy of heart doth minister.
*King.* Her sight did ravish, but her grace in Speech,
Her words yclad with wisedomes Maiesty,
Makes me from Wondring, fall to Weeping ioyes,
Such is the Fulnesse of my hearts content.
Lords, with one cheerefull voice, Welcome my Love.
i, 1, 24—36. F.

Where, we ask, is that "wisdom's majesty" in the words spoken by the queen? Judged by the ordinary standard, her words bear witness to an exceptional degree of silliness, to a foolishly demonstrative affection for a person she sees for the first time.

The Q. S. gives the same passage as follows:

*Queene.* Th'excessive love I beare unto your grace,
Forbids me to be lavish of my tongue,
Least I should speake more then beseemes a woman:
Let this suffice, my blisse is in your liking,
And nothing can make poore Margaret miserable,
Unlesse the frowne of mightie Englands King.
*King.* Her lookes did wound, but now her speech doth pierce,
Lovely Queene Margaret sit down by my side:
And unckle Gloster, and you Lordly Peeres,
With one voice welcome my beloved Queene.

Thus the "wisdom" which had got lost in the F., is found back, of all unlikely places, in the Q. S. (2nd and 3rd lines). The Q. S. here supplements the F., and the F. supplements the Q. S., so that we can approximately reconstruct the genuine text as follows:

*Queen.* Great king of England and my gracious lord,
The mutual conf'rence that my mind hath had,
By day, by night, waking and in my dreams,
In courtly company, or at my beads,
With you, mine alderliefest sovereign,
Makes me the bolder to salute my king
With ruder terms, such as my wit affords,
And over-joy of heart doth minister.
Th' excessive love I bear unto your grace
Forbids me to be lavish of my tongue,
Lest I should speak more than beseems a woman.
Let this suffice, my bliss is in your liking.
Nothing can make poor Marg'ret miserable,
Unless the frown of mighty England's King.
*King.* Her sight did ravish; but her grace in speech,
Her words y-clad with wisdom's majesty,
Makes me from wond'ring fall to weeping joys:
Such is the fulness of my heart's content.
Lovely Queen Margaret, sit down by m' side;
And uncle Glou'ster, and you, lordly peers,
With one voice welcome my beloved Queen!

In addition to the omissions, we see that the last line in the F. text contains two very evident corruptions, brought about by the necessity of making the line begin with "lords" when once lines 42 and 43 (according to our numbering) had been dropped. On the other hand, the line which in the Q. S. corresponds to l. 38 of our numbering, is quite as certainly corrupt, and probably a makeshift on the actor's part, very likely induced by "cuts" made in the acting copy.

If we compare the omissions in the F. with those in the Q. S., we find that in this passage the F. editor is the greater bungler, an exceptional state of things as regards the mutual relation between the F. text and that of the Q. S.'s.

At the first blush the omissions really appear quite plausible, seeing that the utterances of this silly love might well seem to gain by being pruned of their more luxurious offshoots. But this is a mistake. All that Shakespeare has set down here, is simply indispensable to the sense. The poet here paints an inch thick, because he wants to convey the impression that Margaret's love is .... mere moonshine. We are here between I H 6. v, 3, 45—195, on the one hand, and II H 6. i, 3, 45—103 and II H 6. iii, 2, 300—412 on the other. Thus understood, the words *excessive love* in Q. S. form an essential part of the main drift of Margaret's speech; they require extra-stress, but must seem strange to the

superficial reader who has not realised the whole situation; and it is just possible that *this* was the reason why the F. editor thought fit to leave them out.

We would finally draw attention to the consummate skill and severe logic with which Shakespeare introduces the main point, the "excessive love" just referred to.

In l. i, 1, 46 (as always, according to the Globe numbering, unless otherwise stated) the F. reads *shal espouse*; the Q. S. has *shal wed and espouse*, which last phrase seems undoubtedly genuine, considering the official legal character of the document.

Lines i, 1, 139—146 are thus printed in the F.:

> *Hum.* My Lord of Winchester I know your minde.
> Tis not my speeches that you do mislike:
> But 'tis my presence that doth trouble ye,
> Rancour will out, proud Prelate, in thy face
> I see thy furie: If I longer stay,
> We shall begin our ancient bickerings:
> Lordings farewell, and say when I am gone,
> I prophesied, France will be lost ere long.

The Q. S. reads:

> *Humphr.* Nay my Lord tis not my words that troubles you,
> But my presence, proud Prelate as thou art:
> But ile begone, and give thee leave to speake.
> Farewell my Lords, and say when I am gone,
> I prophesied France would be lost ere long.

We cite the two versions here in order to show the way in which the process of corruption, a thing of "wheels within wheels", has reduced the first six lines of the F. version to the first two lines of the Q. S. text, and for the purpose of enabling the reader to see that the middle line in the Q. S. version, "But I'll be gone and give thee leave to speake", has again been left out in the F., where of course its proper place would be after *bickerings*.

Lines i, 2, 51—55 run thus in the F.:

> *Elia.* What, what, my Lord? Are you so chollericke
> With Elianor, for telling but her dreame?
> Next time Ile keepe my dreames unto my selfe,
> And not be check'd.
> *Hum.* Nay be not angry, I am pleas'd againe.

The Q. S. reads:

*Elnor* How now my Lord. What angry with your Nell,
For telling but her dreame. The next I have
Ile keepe to my selfe, and not be rated thus.
*Humphrey*. Nay Nell, Ile give no credit to a dreame,
But I would have thee to thinke on no such things.

This last line is undoubtedly genuine, and in the F. the text has been tampered with, as clearly appears from the halting blank verse. We would approximate to the genuine text thus:

*Duch*. What, what, my Lord! What, angry with your Nell,
For telling but her dream? The next I have
I'll keep t'myself, and not be rated thus.
*Glou*. Nay, Nell, I give no credit to a dream,
But I'ld have thee to think on no such things.
Nay, be not angry; I am pleas'd again.

The motives that induced the changes in the F. are the objection on the editor's part to the form "Nell", though he does not invariably replace it by the more dignified form, together with his inability to scan the lines containing respectively the words "to myself", and "I would". If the reader remembers our discussion of R 3., he will here recognise the hand of Heminge or Condell. A little higher up "Nell" had also been expunged from line i, 2, 41 (Q. S.):

*Humphrey*. Fie Nell. Ambitious woman as thou art,

for which the F. reading is:

*Hum*. Nay Elinor, then must I chide outright:

this ingenuous announcement on Humphrey's part that he feels it incumbent on him to call his wife names, duly followed by the names themselves, is in all conscience plainly enough ear-marked as a corruption of the most bare-faced kind.

Lines i, 2, 56—60 run as follows in the F.:

*Mess*. My Lord Protector, 't is his Highnes pleasure,
You do prepare to ride unto S. Albons,
Where as the King and Queene do meane to Hawke.
*Hu*. I go. Come Nel thou wilt ride with us? *Ex. Hum*.
*Eli*. Yes my good Lord, Ile follow presently.

On which we shall only observe that the last line but one is metrically impossible, and that *presently* comes in

very oddly. The messenger acquaints Humphrey with his Highness's wish that he should "prepare to ride"; Humphrey assents, and invites his wife to join him, on which his wife is made to say "I'll follow presently". The modern and the old sense of *presently* are equally inadmissible here.

The Q. reading of this passage is:

> *Messenger.* And it please your grace, the King and Queene to morrow morning will ride a hawking to Saint Albones, and craves your company along with them.
> *Humphrey.* With all my heart, I will attend his grace: Come Nell, thou wilt go with us us I am sure.
> *Exet Humphrey.*
> *Elnor.* Ile come after you, for I cannot go before,

The messenger's prose is of course corrupt, and it is absolutely certain that *to morrow morning* is an interpolation, as we shall presently see. The genuine text must have run as follows, we think:

> *Mess.* My lord protector, 't is his highness' pleasure
> You do prepare to ride unto Saint Alban's,
> Whereas the king and queen do mean to hawk,
> And crave your company along with them.
> *Glou.* With all my heart I will attend his grace. —
> Come Nell, thou wilt ride with us, I am sure.
> *Duch.* Yes my good lord, I'll follow after you.
> *Exeunt Humphrey and Messenger.*

This dialogue is immediately followed by a soliloquy spoken by Eleanor, which is thus given in the F.:

> Follow I must, I cannot go before,
> While Gloster beares this base and humble minde.
> Were I a Man, a Duke, and next of blood,
> I would remove these tedious stumbling blockes,
> And smooth my way upon their headlesse neckes.
> And being a woman, I will not be slacke
> To play my part in Fortunes Pageant.
> Where are you there? Sir John; nay feare not man,
> We are alone, here's none but thee, & I. *Enter Hume.*

The Q. S., directly after the passage last cited from it, goes on as follows:

> But ere it be long, Ile go before them all,
> Despight of all that seeke to crosse me thus,
> Who is within there?
> Enter sir Iohn Hum.
> What sir Iohn Hum, what newes with you?

And the corresponding passage in the Q. S. of 1619, which brings a very small number of genuine corrections [1], *and consequently is not a reprint pure and simple,* runs thus:

> As long as Gloster beares this base and humble minde:
> Were I a man, and Protector as he is,
> I'de reach to'th Crowne, or make some hop headlesse.
> And being but a woman, ile not behinde
> For playing of my part, in spite of all that seek to crosse me thus:
> Who is within there?
> *Enter sir Iohn Hum.*
> What sir Iohn Hum, what newes with you?

In spite of the fact that for the passage we are discussing we have three sources at our disposal, each of them furnishing *fresh matter,* it is certain, that at least two of Shakespeare's lines have dropped out here. The monologue may be partly reconstructed as follows:

> Follow I must; I cannot go before,
> While Glou'ster bears this base and humble mind,
> . . . . . .
> . . . . . .
> But ere 't be long, I'll go before them all.
> Were I a man, a duke, and next of blood,
> I would remove these tedious stumbling-blocks,
> And smooth my way upon their headless necks;
> I'ld reach to-th' crown, or make some hop headléss.
> Being a woman, I will not be slack
> To play my part in Fortune's pagëant,
> Despite of all that seek to cross me thus. —
> Wh'are [2] you there? Sir John Hume? Nay, fear not, man!
> We are alone. Here's none but thee and I.
> *Enter Hume.*

In the two lost lines Shakespeare must have put into Eleanor's mouth another reason — the first reason being "Glou'ster's *base mind*" — for her being unable to "go before"; in giving this reason she must have mentioned certain persons of whom she hoped soon to take precedence, and who are referred to as "t h e s e tedious stumbling-blocks"; the phrase "to cross me t h u s" also refers back to what she must have uttered in these lost lines.

"Who is within there?" and "what newes with you?" are commonplace interpolations by the actor who played the part of Eleanor.

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[1] Most probably obtained by attending a performance.

[2] *Wh'are* for *Who are. Where are* (F.) is a wrong expansion.

A few lines further on, i, 2, 82—86, the F. reads:

> *Elianor.* It is enough, Ile thinke upon the Questions:
> When from Saint Albones we doe make returne,
> Wee'le see these things effected to the full.
> Here Hume, take this reward, make merry man
> With thy Confederates in this weightie cause.

The corresponding passage runs thus in the Q. S.

> *Elnor.* Thanks good sir Iohn. Some two daies hence I gesse
> Will fit our time, then see that they be here:
> For now the King is ryding to Saint Albones,
> And all the Dukes and Earles along with him,
> When they be gone, then safely they may come,
> And on the backside of my Orchard heere,
> There cast their Spelles in silence of the night,
> And so resolve us of the thing we wish,
> Till when, drinke that for my sake, And so farwell.

Here we have a case of flat contradiction between the F. and the Q. S.! The spell-casting which according to the F. is to take place *after* Eleanor's return from St. Alban's, and according to the Q. S. version *while* the court is at St. Alban's, is *both in the F.* (i, 4) *and in the Q. S.* put on the stage *before* the hawking scene (ii, 1). And from this it necessarily follows that the whole of line i, 2, 83 in the F. is certainly, and also the preceding line probably, a flagrant corruption and a sorry substitute for the lines in the Q. S.; there is no other way of getting out of the dilemma! Our approximate reconstruction of the genuine text runs thus:

> *Duch.* Thanks, good sir John. Some two days hence I guess
> Will fit our time, then see that you be here;
> For now the king is riding to Saint Alban's,
> And all the Dukes and Earls along with him.
> When they be gone, then safely you may come,
> And on the backside of my orchard here,
> There cast your spells in silence of the night,
> And so resolve us of the things we wish,
> And see these things effected to the full.
> Here Hume, take this reward. Make merry, man,
> With thy confed'rates in this weighty cause.

We now see that the word "prepare", used by the messenger in the F. version (i, 2, 57), tallies completely with the words "some two days hence" of the Q. S. text. On the other hand the words "to morrow morning" in the Q. S. messenger's speech must be an actor's interpolation.

But what can have been the F. editor's reason for tampering with the text to the extent he has done? The matter is simple enough also this time. He remembered that Eleanor had *promised* to accompany her husband to St. Alban's. He mechanically concludes now that she had acted up to her promise, and consequently could not be in two places at the same time: at St. Alban's and in her orchard. Hence the F. editor found it necessary to put off the meeting in the orchard until after Eleanor's return from St. Alban's. All such alterations are made on the spur of the moment, and when our F. friend had got to the conjuring scene in i, 4, he had long forgotten the correction he had made in i, 2.

It is needless for our purpose to go on in this way with the text of II H 6.; we have only got to the middle of the first act; we have merely picked out a passage here and there, and the corrections which the F. version admits of, or rather, which must *necessarily* be made in it, go on demanding our attention through the whole play.

What we have hitherto adduced concerning II H 6., constitutes so much positive evidence that the F. version and the Q. S. version are both of them corruptions of one and the same play. The F. version is an edition printed from the MS., the Q. S. version is an edition of a text caught up from the lips of the actors. The difference in origin between the two texts accounts for the quality as well as the quantity of the corruptions. In the Q. S. the mistakes both great and small are numberless, in the F. these mistakes have to be sought for with a little more intelligence than seems hitherto to have fallen to the share of the general run of Shakespeare editors. All the differences between the two versions can be very easily accounted for in this way.

The mutual relation between the received text of III H 6. and that of The True Tragedy is of course exactly the same as that which obtains between II H 6. and The Contention. So far as we have looked into the matter, however, in the case of III H 6., the discrepancies are fewer and not so strongly marked. Up to now, at least, we have not come across such important arbitrary changes made by the

F. editor, as at once drew our attention in the case of II H 6.

For the purpose of illustrating the mutual relation between the two versions, we cite two characteristic examples from the beginning of the play.

> Whereat the great Lord of Northumberland,
> Whose Warlike eares could never brooke retreat,
> Chear'd up the drouping Army, and himselfe.
> Lord Clifford and Lord Stafford all a-brest
> Charg'd our maine Battailes Front: and breaking in,
> Were by the Swords of common Souldiers slaine.
> III *H* 6. i, 1, 4—9. F.

The last four lines stand thus in Q. S.:

> Chargde our maine battels front, and therewith him
> Lord Stafford and Lord Clifford all abrest
> Brake in and were by the hands of common Souldiers slain.

We have here a quite indubitable blunder on the part of the actor, who confounds the "Cheer'd" line with the "Charg'd" line, and lets the rest of the passage take its chance.

> *Henry.* Peace thou, and give King Henry leave to speake.
> *Warw.* Plantagenet shal speake first: Heare him Lords,
> And be you silent and attentive too,
> For he that interrupts him, shall not live.
> *Hen.* Think'st thou, that I will leave my Kingly Throne,
> Wherein my Grandsire and my Father sat?
> III *H* 6. i, 1, 120—125. F.

The Q. S. gives this passages as follows:

> *Northum.* Peace thou and give King Henry leave to speake.
> *King.* Ah Plantagenet, why seekest thou to depose me?
> Are we not both both Plantagenets by birth,
> And from two brothers lineallie discent?
> Suppose by right and equitie thou be king,
> Thinkst thou that I will leave my kinglie seate
> Wherein my father and my grandsire sat?

We see that both the F. and the Q. S. omit lines. Those which the Q. S. brings are undoubtedly genuine, and the passage should run as follows:

> *K. Hen.* Peace thou! and give King Henry leave to speak.
> *War.* Plantagenet shall speak first. Hear him, lords;
> And be you silent and attentive too,
> For he that interrupts him shall not live.
> *K. Hen.* Plantagenet, why seek'st thou to depose me?
> Are we not both Plantagenets by birth,
> And from two brothers lin'ally descend'?
> Suppose by right and equit' thou be king,
> Think'st thou that I will leave my kingly seat
> Wherein my father and my grandsire sat?

There are those who do not believe in Shakespeare's authorship of II H 6. and III H 6., nor, indeed, of I H 6. The question is more than a century old. Our opinion on it is exactly the same as in the case of T. A. Here too we have the *positive evidence* of Heminge and Condell, as *positively confirmed* by the words on the title-page of the 1619 edition of The Whole Contention. Dr. F. J. Furnivall (Preface to the Facsimile of the 1594 Quarto of the Contention, p. iii) contends that this is not positive evidence at all. It is exceedingly difficult to argue about such differences of appreciation. Dr. Furnivall calls such persons as take up the same position as ourselves with regard to the authorship of II H 6. and III H 6., *e.g.* Halliwell-Phillips, "brain-destitutes" and "want-wits". We have not the least objection to such qualifications, if only he who uses them adduces well-grounded arguments to make them good. Dr. Furnivall's arguments are all of them of that somewhat slippery description which certain well-meaning people are pleased to dignify with the specious name of "internal evidence". In nine cases out of ten, the English for this is merely: personal opinion as regards versification, style, etc. We think we can employ our time more profitably than by arguing such points with persons who are absolutely to seek in the A B C of Elizabethan prosody, and whose ideas of style induce them to consider as genuine, numerous misprints, and well-nigh all corruptions due to editors and actors. As regards "external evidence", we shall lay before our readers one specimen of the highly remarkable arguments adduced by certain critics of the text of Shakespeare.

The following well-known passage is taken from Greene, *A Groats worth of Wit*, etc. (1592):

> "... there is an upstart Crow, beautified with our feathers, that, with his Tygers heart wrapt in a Players hide [1], supposes he is as well able to bumbast out a blanke verse as the best of you: and being an absolute *Johannes fac totum*, is in his owne conceit the onely Shake-scene in a countrie...."

Miss Lee, in a paper in the *Transactions of the New Shak-*

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1 Oh Tygres Heart, wrapt in a Womans Hide,
III *H* 6. i, 4, 137. F.

*spere Society* 1875—1876, pp. 219—279, a paper on which Dr. Furnivall's opinion is mainly based, refers to the passage just given in these terms:

> The passage in the *Groatsworth of Wit* implies that Greene, or a friend of Greene, had been the writer of a play or plays which Shakspere had appropriated.

And after citing the following lines from "*Greene's Funeralls*" by R. B. Gent. (1594):

> Greene is the pleasing obiect of an eie.
> Greene pleasde the eies of all that lookt uppon him.
> Greene is the ground of everie painter's die;
> Greene gave the ground to all that wrote upon him.
> Nay more, the men that so eclipst his fame,
> Purloynde his plumes: can they deny the same?

Miss Lee goes on to say:

> We here see how much this friend of Greene resented the use made by others of what Greene had written. We know of no other writings to which the lines can refer than the *Contention* and *True Tragedy*. Hence the natural inference that Greene was either their author or one of their authors.

In our humble opinion Miss Lee's inferences are fantastical to a degree. From Greene's words "upstart Crow, beautified with our feathers" we infer that Greene charges Shakespeare with plagiarism, and from the words "purloynde his plumes" in the lines by R. B. Gent. we gather that a friend of Greene's also charges Shakespeare or others with tricking themselves out in borrowed plumes.

The word *our* in "with our feathers", besides referring to Greene himself, also includes Marlowe and others, and the question before us therefore is, whether or not Shakespeare, in what he wrote before 1592, now and then borrowed one phrase or another from Marlowe and Greene.

Of these "feathers" we shall now give a few specimens, no more than will do for our present purpose:

> The wild Oneyl, with swarms of Irish kerns,
> Lives uncontrolled within the English pale.
> *Marlowe*, Edw. II. ii, 2.
> The wilde Onele my Lords, is up in Armes,

With troupes of Irish Kernes that uncontrold,
Doth plant themselves within the English pale.
Contention ix, 134—136. (not in the F.) [1]
The haughty Dane commands the Narrow Seas.
*Marlowe*, Edw II. ii, 2.
Sterne Falconbridge commands the Narrow Seas,
III *H* 6. i, 1, 239. F. (also in Q. S.)
Sweet duke of Guise our prop to lean upon,
Now thou art dead here is no stay for us.
*Marlowe*, Massacre at Paris, iii, 3.
Sweet Duke of Yorke, our Prop to leane upon,
Now thou art gone, wee have no Staffe, no Stay.
III *H* 6. ii, 1, 68 & 69. F. (also in Q. S.)
A sudden qualme assails my heart.
*Greene*, James IV, Dyce's Ed. 213*a*.
Some sodaine qualm hath strucke me at the heart,
II *H* 6. i, 1, 54. F. (also in Q. S.)
And to the crown, for that's the golden mark
Which makes my thoughts dream on a diadem.
*Greene*, Orlando, Dyce's Ed. 92*b*.
And when I spy advantage, claime the Crowne,
For that's the Golden marke I seeke to hit:
II *H* 6. i, 1, 242 & 243. F. (also in Q. S.)
And if he ask thee who did send thee down,
Alphonsus say, who now must wear thy crown.
*Greene*, Alph. K. of Arragon, Op. Addr., A. ii. Dyce's Ed.
If any sparke of Life be yet remaining,
Downe, downe to hell, and say I sent thee thither.
III *H* 6. v, 6, 66 & 67. F. (also in Q. S.)

Now, if these are some of the "feathers" which Greene and his friend R. B. Gent. were thinking of, and in our opinion there is very little if any doubt of this, the two passages quoted respectively from Greene's *Groats worth* and from his friend's *Funeralls*, prove the very reverse of what Miss Lee distils from them: *they prove that II H 6. and III H 6. were written by Shakespeare.* Besides, there are two small things in the Shake-scene passage from Greene's *Groats worth*, which tend to strengthen our case: 1° the travesty of III H 6. i, 4, 137 becomes utterly pointless, if Greene is parodying a line of his own, so that we must necessarily conclude that the line he travesties is one written by Shakespeare; 2° if Shakespeare had rewritten the work of Greene, Marlowe etc. [2], and in that way "ap-

[1] Heminge and Condell are likely to have been as well acquainted with Greene's criticism, as they showed themselves *au courant* of Ben Jonson's strictures. It is very probable, therefore, that their reason for omitting these lines in the F., was the same as that discussed on pp. 311—314 *supra*.

[2] This rewriting by Shakespeare would on this supposition already have taken place before Greene's death in 1592! And how improbable it then

propriated" it, Greene could not have written, "(Shakespeare) supposes he is *as well able* to bumbast out a blanke verse as the best of you", but *must needs* have written: (Shakespeare) supposes he is *much better able* to bumbast out etc.

But the best is still behind. Miss Lee has herself collected the above parallelisms of Shakespeare with Marlowe and Greene, and it is from her paper that we have taken them. Now, instead of perceiving that the material she has brought together, is utterly subversive of her theory, she uses this material to derive from it arguments for Marlowe and Greene's authorship of II H 6. and III H 6.

> "That an author", Miss Lee writes, "should so closely repeat himself is unusual; but that any one else should so openly borrow from the works of a living writer universally known is still more unusual.... Hence, to take the less improbable of the two hypotheses, it is not unreasonable to infer that Marlowe was here repeating himself, and that he was one of the writers of the *Contention* and *True Tragedy*."

Although the circumstance is not pertinent to the matter in hand, we cannot forbear from observing here that he who knows his Shakespeare, also knows that Shakespeare often repeats himself, as, indeed, most authors do, and that he who is conversant with Elizabethan literature, cannot fail to be aware that the writers of the period often borrow from each other, sometimes to an extent that seems unwarranted in modern eyes.

We hope that Mr. Sidney Lee, who in his recently brought out *Life of William Shakespeare* shows himself possessed of so much sound judgment on all points that he proves to have independently investigated, may some time hence see his way to apply to the Marlowe-Greene, etc. theory, the words with which on p. 373 he sweeps aside the Baconian theory: "(it) has no rational right to a hearing..... Defective knowledge and illogical or casuistical argument alone render any other conclusion possible".

It was formerly believed — and there are those who

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becomes that the *old* plays should have been printed in 1594 and 1595, and afterwards still reprinted twice.

still believe — that all the Q. S.'s contain the texts of plays which, nearly in that form, had been written either by Shakespeare or by other authors, and that afterwards they were by Shakespeare worked up into those more finished versions which we have in the Folio, and in the case of two of these plays also in later Quartos. We have by this time seen, and shall still more clearly see in the sequel, the utter impossibility of this first-sketch theory. It is, however, closely connected with the question whether Shakespeare ever made corrections in his plays after they had once appeared on the stage. In our opinion there is not the slightest foundation for such a supposition: we hold that all the changes that by some are looked upon as corrections or alterations made by Shakespeare's own hand, must be accounted for in a wholly different way. The reputedly strongest arguments for such corrections or alterations by Shakespeare himself are drawn from R. & J.

We draw attention to the following passage from this play in the Q. S.:

> *Par*: Sweete Flower, with flowers I strew thy Bridale bed:
> Sweete Tombe that in thy circuite dost containe,
> The perfect modell of eternitie:
> Faire Iuliet that with Angells dost remaine,
> Accept this latest favour at my hands,
> That living honourd thee, and being dead
> With funerall praises doo adorne thy Tombe.

The corresponding passage in the Quarto, v, 3, 12—17 runs thus:

> *Par*. Sweet flower, with flowers thy Bridall bed I strew
> O woe, thy Canapie is dust and stones,
> Which with sweete water nightly I will dewe,
> Or wanting that, with teares distild by mones,
> The obsequies that I for thee will keepe:
> Nightly shall be, to strew thy grave and weepe.

Only the first line is about the same in the two versions; can any one believe that Shakespeare rewrote the other lines in the Q. S. to what the Q. version brings? The truth is that the two passages are the *disjecta membra* of one and the same sonnet, running as follows:

> Sweet flow'r, with flow'rs thy bridal bed I strew,
> (O woe, thy canopy is dust and stones!)
> Which with sweet water nightly I will dew,

Or, wanting that, with tears distill'd by moans.
Sweet tomb, that in thy circuit dost contain
The perfect model of eternity!
Fair Juliet that with angels dost remain
. . . . . .
Accept this latest favour at my hands,
That, living, honour'd thee, and being dumb, [1]
. . . . . .
With fun'ral praises do adorn thy tomb.
The obsequies that I for thee will keep
Nightly shall be to strew thy grave and weep.

We regret that we are not conjurers: if we were, we should certainly call up the two missing lines for the enjoyment of our readers. As it is, we must rest content with the results of painstaking criticism of the text.

We are now going to discuss the passage, R. & J. ii, 6, which, so far as we know, all critics look upon as having been rewritten by Shakespeare. The Cambridge Editors say with respect to it: "In this place assuredly the change must be attributed to the author".

The Q. S. and the Q. versions have only two lines in common, ll. 56 and 57 according to our numbering, and the different fragments to be found in the two versions, fit into each other exactly, for all the world like the various bits of a puzzle:

*Father Laurence' cell. Father Laurence and Romeo.*

*Rom.* Now, father Laurence, in thy holy grant
Consists the good of me and Juliet.
*Fri.* Without more words I will do all I may
To make you happy, if in me it lay [2].
So smile the heav's upon this holy act,
That after hours with sorrow chide us not!
*Rom.* Amen, amen! But come what sorrow can,
It cannot countervail th' exchange of joy
That one short minute gives me in her sight.
Do thou but close our hands with holy words,
Then love-devouring death do what he dare;
It is enough I may but call her mine.
*Fri.* These violent delights have vi'lent ends
And in their triumph die, like fire and powder,
Which, as they kiss, consume. The sweetest honey
Is loathsome in his own deliciousness,
And in the taste confounds the appetite.
Therefore love mod'rately; long love doth so.
Too swift arrives as tardy as too slow.

Q. S.

Q.

[1] See p. 307.
[2] The Q. S. wrongly reads *lye*.

*Rom.* This even [1] here she 'pointed we should meet, Q. S.
And consummate those never parting bands,
Witness' of our hearts' love by joining hands;
And come she will.
*Fri.* I guess she will indeed,
Youth's love is quick, swifter than swiftest speed.
Here comes the lady. O, so light a foot Q.
Will ne'r wear out the everlasting flint.
*Rom.* [2] So light a foot ne'r hurts the trodden flower; Q. S.
Of love and joy, see, see the sovereign power!
*Fri.* A lover may bestride the gossamer Q.
That idles in the wanton summer air,
And yet not fall; so light is vanity.
*Enter Juliet.*
*Jul.* Romë!
*Rom.* My Juliet! (*They embrace.*) As do waking eyes, Q. S.
Clos'd in night's mists, attend the frolick day,
So Romë hath expected Juliet,
And thou art come!
*Jul.* I am, if I be day,
Come to my sun! Shine forth, and make me gay [3]!
*Rom.* All beauteous gayness dwelleth in thine eyes!
*Jul.* Romë, from thine all brightness doth arise!

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[1] The Q. S. has "This morning here". We find the following discrepancies in the indications of time

| | In the Q. of 1599: | In the Q. S.: |
|---|---|---|
| ii, 4, 148 | to dinner | to supper |
| ii, 4, 192 | this afternoon | to morrow morning |
| ii, 4, 197 | this afternoon | to morrow morning |
| ii, 6, 20 (our numbering) | — | this morning |
| ii, 6, 21 (ii, 6, 39 in our numbering) | Good even | — |

In l. ii, 5, 1 both versions read: "The clock struck nine when I did send the nurse", and this must have been on Monday according to both versions (see iii, 4, 18), whereas the first act takes place in the course of Sunday. The marriage-ceremony in ii, 6 accordingly comes off on Monday, since it is still Monday even in the third act. According to the discrepant indications of time in the Q. S. the marriage would have taken place on Tuesday, which is therefore at variance with certain indications of time in the Q. S. itself, while those in the Q. are always consistent. We conclude that *this morning* in ii, 6, 20 (our numbering) *must* be *this even*, in exact conformity with the words *Good even* in ii, 6, 39 (our numbering). The question of these indications of time has already been lucidly treated in Tycho Mommsen's excellent edition of Romeo and Juliet. That the same error as to the time of the action should occur four times in the Q. S. need excite no wonder. When an error has once crept in through some accidental circumstance, both actors and editors are apt to make alterations in the text, so far as their attention is drawn by inconsistencies.

[2] This indication of the person to speak is wanting, so that according to the Q. S. ll. 27 and 28 would also be assigned to the Friar. This must be a mistake. l. 27 is preceded by "See where she comes", which must be a corruption of the first half of l. 25.

[3] The Q. S. reads *fair*, and *fairness* in the following line: instances both of them of that peculiar category of corruptions on the part of dense people, which an editor, at least in passages like these, ought to spot directly.

[*To the Friar*] Good even to my ghostly confessor.
*Fri.* Romë shall thank thee, daughter, for us both.
(*Romeo embraces Juliet; Juliet embraces Romeo.*)
*Jul.* As much to him, else is his thanks too much.
*Rom.* Ah, Juliet, if the measure of thy joy
Be heap'd like mine and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbour air, and let rich music tongue
Unfold th' imagin'd happiness that both
Receive in either by this dear encounter.
*Jul.* Conceit, more rich in matter than in words,
Brags of his substance, not of ornament.
They are but beggars that can count their worth;
But my true love is grown to such excess
I can't sum up the [1] sum of half my wealth.
(*They embrace again.*)
*Fri.* Come, come with me, and we will make short work. } Q.
Come, wantons, come, the stealing hours do pass. } Q. S.
Defer embracements till some fitter [2] time,
For, by your leaves, you shall not stay alone } Q.
Till holy church incorpor two in one [3].
*Rom.* Lead, holy father, all delay seems long.
*Jul.* Make haste, make haste! This ling'ring doth us wrong. } Q. S.
*Fri.* O, soft and fair makes sweetest work, they say;
Haste is a common hind'rer in cross way.

Is there any one who, after having read this restoration of the text, is still in doubt whether or not Shakespeare's genuine text has here been recovered?

And now it so happens that the lines of highest literary value occur not in the Q., but in the Q. S. Lines 32—38 are perhaps the most glorious to be found in the whole play. Nay, we do not remember any passage in all literature in which love and joy are expressed with such jubilant exultation as at this lovers' meeting.

The passage is one of such surpassing beauty that of course it has not failed to strike others before us. Hence it is contended not that Shakespeare has *corrected* the sixth scene of the second act, but that he has "assuredly" *rewritten* it. Here, to be sure, is a distinction without a difference. If Shakespeare had cancelled and *rewritten* these splendid lines, we should have to conclude that between 1597 and

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[1] The Q. reads: "I cannot sum up sum." Our emendation speaks for itself: *the* was omitted after *cannot* had been set up in full.

[2] The Q. S. reads: *fitrer*.

[3] The Q. S. reads here:

Part for a while, you shall not be alone,
Till holy Church have ioynd ye both in one.

1599 he had had a fit of mental alienation. Honestly speaking, we think we need not waste another word on the whole of this precious first-sketch theory.

But the question remains, how the highly remarkable mutual relation we have found to exist between the Q. S. and the Q., which was printed from the MS., is to be accounted for. It actually appears that there is not a word, much less a line, wanting, and save two lines we find in the one text nothing more and nothing less than what is wanting in the other. There can be no question of mere accident in this case: there must be some reason or other, why the two texts were printed thus and no otherwise.

The Q. S. is the oldest text. Because the corruptions in that text may be due to such a variety of causes, it is not wonderful that so much was left out of it. Omissions of the kind are found in all the Q. S.'s. The mystery we are attempting to clear up, must therefore find its solution in the printing of the later Quarto.

We know that the F. printer always made use of the earlier Quarto editions. How, if we assume for a moment that the printer of the later Q. made a like use of the Q. S.?

If he did so, he is very likely to have first compared the Q. S. with the MS., and to have marked, by means of the Elizabethan forerunner of the editorial blue-pencil of our day, such MS. passages as were left out in the Q. S., that in this way he might increase the rate of speed at which he worked [1]. Now, if we suppose that when he had got to ii, 6, he for once forgot all about the Q. S., and in his eagerness to get on, set in type only the marked passages in the MS. before him, this would fully account for the peculiar mutual relation between the Q. S. and the Q. of 1599. And it would besides account for the setting up of lines 56 and 57, which may also have been marked in the MS., but for another reason, viz. that they were markedly corrupt. If our theory is correct, it at the same time furnishes us with indirect evidence that the rest of the lines in the Q. S. are not, or not markedly corrupt. Now the

[1] Of course it need not have been the printer who thus marked certain passages in the MS.: it may well have been part of the editor's task to do so.

correctness of our theory mainly depends on its being backed by other evidence proving the "reprint" character of the Q. A few minutes' search readily furnishes us with this evidence in the defects which the blank verse of the Q. S. has in common with that of the Q. We need only point to ll. i, 1, 171—173; i, 1, 191; i, 1, 206 & 207; and to the first 62 lines of Act. i, Sc. 3, which are printed as prose both in the Q. S. and the Q.[1]; after this, we trust the reader will dispense us from adducing additional proofs.

And now, too, it becomes all at once clear to us that "My uncle!" Ham. i, 5, 41, and line II H 6. i, 1, 7 (see p. 319) must both of them also have been taken from the respective Q. S.'s, so that we cannot fail to see that in the printing of the Q. of Hamlet, and of the F. version of II H 6., the Q. S.'s to which modern editors are so apt to give the cold shoulder, must have furnished the Q. and the F. printer with part of their "copy".

On p. 282 we promised further on to explain the exceptionally remarkable compositor's error, there alluded to in passing. The passage in R. & J. there referred to, stands thus in the Q. S.

> I would that I were sleep and peace of sweet to rest.
> Now will I to my Ghostly fathers Cell,
> His help to crave, and my good hap to tell.
> *Enter Frier Francis.*
> *Frier*: The gray ey'd morne smiles on the frowning night,
> Checkring the Easterne clouds with streakes of light,
> And flecked darkenes like a drunkard reeles,
> From forth daies path, and Titans fierie wheeles:

The last four lines must have been "blue-pencilled" in the MS., because the Q. S. was corrupt here, but the Q. printer in a fit of inadvertence printed them from the Q. S., and when he afterwards perceived that the lines were marked in the MS., not remembering that he had already set them in type, thoughtlessly misplaced the four "blue-pencilled" lines from the MS. between the first and second lines of the passage just given. If our surmise is correct,

[1] Capell has for the greater part restored the blank verse of these lines, but in doing so made a few mistakes, which, however, we do not think it necessary to try to correct here.

the text we are about to give must represent the reading of the MS.:

> The grey eyde morne smiles on the frowning night,
> Checkring the Easterne Clouds with streaks of light,
> And darknesse fleckted like a drunkard reeles,
> From forth daies pathway, made by Tytans wheeles.

which are the very lines which all editors without exception look upon as corrupt. And yet, in spite of all this, it is the text generally received up to now that contains an unmistakable corruption. To us there is no doubt that Shakespeare cannot have written "*flecked* or *fleckeld* darkness". We do not deny that such a phrase could *casu quo* be used with perfect propriety, but we hold that it would be nonsense in the case before us, since in our opinion the personification of darkness as a reeling drunkard plainly excludes the use of such an epithet as *flecked* or *fleckled*.

On the other hand, *darknesse fleckted* must be genuine. *Flected* stands for *flicted* here. *E* and *i* often alternate in old texts, as is shown by *together* and *togither*, or to take two examples in which the analogy is closer still, by the words *flick* and *flicker*, of which Murray's Dictionary registers the forms *fleck* and *fleker*. *Flicted* is merely the aphetised form of *afflicted*, and is here used in the sense of *overpowered* or *humbled*, in which meaning the word *afflicted* also occurs in Spenser and Milton [1].

In this way the history of this fine, striking, and hitherto unexplained passage becomes perfectly clear. The Q. S. has *flecked darkenes*, *i. e.* the actor inverts the order of the words, and, Elizabethan fashion, pronounces *flected* as *flecked*. In the Quarto, where it is a reprint, the corrector or printer substitutes *fleckled* for *flecked* (wrong expansion!), and, where the printer prints from the MS., he inserts in the wrong place the genuine text, containing the words *darknesse fleckted*.

The title-page of the Q. S. of Hamlet has these words:

---

[1] And, reassembling our afflicted powers,
Consult how we may henceforth most offend
Our enemy;
P. L. i, 186.

"As it hath beene diverse times acted", etc. The title-page of the Q. of Hamlet has: "Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie." [1]

The title-page of the Q. S. of R. & J. has: "As it hath been often (with great applause) plaid publiquely", etc.

The title-page of the Q. of the same play adds to this: "Newly corrected, augmented, and amended[2]:"

The title-page of L. L. L. has the words: "Newly corrected and augmented".

If there is any reliance to be placed in this rule of three, there must accordingly also have been a Q. S. of L. L. L. The existence of this Q. S. may also be directly proved from the text of the Q. of L. L. L., since the latter, like the Q. of R. & J. as we have just seen, contains certain passages in which both the text of the lost Q. S. and the text of the MS. are found reproduced. Lines v, 2, 827—832 are a reprint from the lost Q. S., while lines 847—881 contain the same passage printed directly from the MS. And there seem to be other passages in L. L. L. that exhibit the same peculiar character.

Generally speaking, we may say that modern editors have had the good sense to admit to their texts all the fresh matter to be found in the Quarto and Folio versions.

But the propriety, nay the necessity of incorporating with the text of Shakespeare all the fresh matter contained in the Q. S.'s, has not dawned upon a single editor up to now. Yet this is exactly what ought to be done according to a

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[1] The words "according to the true and perfect Coppie" on the title-page of the Q. of Hamlet, are not found in any other of the Quartos, although the other Q.'s were also printed from the MS. They were inserted in the title, because the Q. S. of Hamlet was printed for N(icholas) L(ing) and John Trundell, and the Q. for the same N(icholas) L(ing). Nicholas Ling had therefore an excellent reason for making the distinction; if the Q. Hamlet had been printed for another publisher, the latter would never have thought of mentioning in the title-page a circumstance that in ordinary cases goes without saying.

[2] We see from this that of old the emendation of an author's text was the thing to do, a meritorious work to pique oneself on. It is the proper task of modern editors to expunge from the text these "emendations", wherever they can be spotted.

systematic plan, and we account it not the least valuable result of our labours, that we have with absolute certainty found back hundreds of Shakespearian lines that were as good as lost, and to which we are able to assign their proper places in the text, which thereby gains in clearness no less than in beauty.

And in this connection we may as well remind the reader that in point of fact every editor of Shakespeare's plays has more or less drawn upon the Q. S.'s in the work of restoring the text. True, in most cases these text-restorations on the basis of the Q. S.'s concern subordinate points only, or self-evident corrections; still, here and there an editor has gone a step further, and Mr. P. A. Daniel, for instance, to whom is also due the praise of having once for all proved the untenableness of the first-sketch theory in the case of H 5., stands alone, we believe, among the latest editors in having ventured to print a whole line from the Q. S. in his text of R. & J. Pope, in transferring to his text lines from the Q. S., did so with utter absence of any rational principle.

Of course in drawing upon the Q. S.'s we are confronted with one great difficulty. Since the text is in many cases excessively corrupt, one has to proceed with the greatest circumspection. In some cases there is the difficulty of distinguishing between fresh matter and corruptions, but the greatest difficulty is that of telling fresh matter from interpolations. This, however, applies only to exceptional cases: as a rule, the thing is as easy as shelling peas, as we have ourselves experienced in systematically trying to fit whole passages from the Q. S.'s into the received text. We should, however, far exceed the limits we have set ourselves, if we were to lay before our readers all the dovetailing we have done for ourselves. We shall therefore confine ourselves to giving in conclusion a few instances furnished by the different texts of Hamlet.

*King*. Have you your fathers leave, what saies Polonius?
*Polo*. Hath my Lord wroung from me my slowe leave
By laboursome petition, and at last
Upon his will I seald my hard consent,
I doe beseech you give him leave to goe.
*King*. Take thy faire houre Laertes, time be thine

And thy best graces spend it at thy will:
But now my Cosin Hamlet, and my sonne.
i, 2, 57—64. Q.

*King.* Have you your Fathers leave?
What sayes Pollonius?
*Pol.* He hath my Lord:
I do beseech you give him leave to go.
*King.* Take thy faire houre Laertes, time be thine.
And thy best graces spend it at thy will:
But now my Cosin Hamlet, and my Sonne?
ibid. F.

*King.* Have you your fathers leave, Leartes?
*Cor.* He hath, my lord, wrung from me a forced graunt,
And I beseech you grant your Highnesse leave.
*King* With all our heart, Leartes fare thee well.
*Lear.* I in all love and dutie take my leave.
*King.* And now princely Sonne Hamlet, *Exit.*
ibid. Q. S.

From which three versions we thus reconstruct what we hold to be the genuine text of this passage:

*King.* Have you your father's leave? What says Poloni'?
*Pol.* He hath, my lord, wrung from me my slow leave
By laboursome petition, and at last
Upon his will I seal'd my hard consent:
I do beseech you, give him leave to go.
*King.* Take thy fair hour, Laertes, Time be thine,
And thy best graces spend it at thy will!
*Laer.* I in all love and duty take my leave. [*Exit.*]
*King.* But now, my cousin Hamlet, and my son, ....

—

.... fie, tis a fault to heaven,
A fault against the dead, a fault to nature,
To reason most absurd, whose common theame
Is death of fathers, and who still hath cryed
From the first course, till he that died to day
This must be so:
i, 2, 101½—106½. Q.

The F. text is here = Q., barring spelling-differences, but Q. S. has:

It is a fault gainst heaven, fault gainst the dead,
A fault gainst nature, and in reasons
Common course most certaine,
None lives on earth, but hee is borne to die.

The two versions dovetailed into each other, yield this as the genuine text:

Fie! 'Tis a fault to heaven,
A fault against the dead, a fault to nature,
To reason most absurd; whose common theme
Is death of fathers, and who still hath cried,

"None lives on earth, but he is born to die."
From the first corse till he that died to day,
This must be so.

The Q. and F. text is certainly "most absurd to reason", since the line on which the whole passage hinges, is found in the Q. S. only.

—

. . . . . for your intent
In going back to schoole in Wittenberg.
It is most retrogard to our desire,
And we beseech you bend you to remaine
Heere in the cheare and comfort of our eye,
Our chiefest courtier, cosin, and our sonne.
i, 2, 112½—117. Q.

The Folio text here = Q., but differs in punctuation. The Q. S. on the contrary reads:

For your intent going to Wittenberg,
Wee hold it most unmeet and unconvenient,
Being the Ioy and halfe heart of your mother.
Therefore let mee intreat you stay in Court,
All Denmarkes hope our coosin and dearest Sonne.

Judicious blending of the two versions results in this as the original text:

. . . . For your intent
In going back to school in Wittenberg,
Being the joy and half heart of your mother,
It is most retrograde to our desire;
And we beseech you, bend you to remain
Here, in the cheer and comfort of our eye,
Our chiefest courtier, cousin and our son.

—

I would not in plaine tearmes from this time foorth
Have you so slaunder any moment leasure
As to give words or talke with the Lord Hamlet,
Looke too't I charge you, come your wayes.
*Ophe.* I shall obey my Lord. *Exeunt.*
i, 3, 132 –136. Q.

The blank verse is out of gear here. The F. reading is the same, excepting spelling-differences, but the Q. S. has:

*Ofel.* I shall obay my lord in all I may.
*Cor.* Ofelia, receive none of his letters,
"For lovers lines are snares to intrap the heart;
"Refuse his tokens, both of them are keyes
To unlocke Chastitie unto Desire:
Come in Ofelia, such men often prove,

"Great in their wordes, but little in their love.
*Ofel.* I will my lord. *exeunt.*

The lines from the Q. S. agree with ii, 2, 143 & 144 far better than the Q. and F. text. The last line and a half of Corambis' (Polonius') speech, however, seem to be in the wrong place, a very common actor's mistake. The genuine text must, we think, have been as follows:

I would not, in plain terms, from this time forth,
Have you so slander any moment leisure,
As to give words or talk with the Lord Hamlet.
Look to 't, I charge you. Such men often prove
Great in their words, but little in their love.
*Oph.* I shall obey, my lord, in all I may.
*Pol.* Ophelia, receive none of his letters,
For lovers' lines are snares t' intrap the heart;
Refuse his tokens; both of them are keys
To unlock chastity unto desire.
Come in, Ophelia.
*Oph.* I will, my lord.
*Exeunt.*

which re-arrangement proves that the words *come your wayes* in the Q. are interpolated, while the reader cannot fail to have been struck by the fresh evidence the passage furnishes of the partial "reprint" character of the Q. version.

—

*King.* Full thirtie times hath Phebus cart gone round
Neptunes salt wash, and Tellus orb'd the ground,
And thirtie dosen Moones with borrowed sheene
About the world have times twelve thirties beene
Since love our harts, and Hymen did our hands
Unite comutuall in most sacred bands.
*Quee*: So many iourneyes may the Sunne and Moone
Make us againe count ore ere love be doone,
But woe is me, you are, so sicke of late,
So farre from cheere, and from our former state,
That I distrust you, yet though I distrust,
Discomfort you my Lord it nothing must.
For women feare too much, even as they love,
And womens feare and love hold quantitie,
Eyther none, in neither ought, or in extremitie,
Now what my Lord is proofe hath made you know,
And as my love is ciz'd, my feare is so,
Where love is great, the litlest doubts are feare,
Where little feares grow great, great love growes there.
*King.* Faith I must leave thee love, and shortly to,
My operant powers their functions leave to do,
And thou shalt live in this faire world behind,
Honord, belov'd, and haply one as kind,
For husband shalt thou.

*Quee.* O confound the rest,
Such love must needes be treason in my brest,
In second husband let me be accurst,
None wed the second, but who kild the first.
iii, 2, 165—190. Q.

In this passage the F. is a mere reprint of the Q., although it corrects a few slight mistakes in the latter. The F. version omits lines 181 and 182, and instead of lines 176, 176 *bis* and 177 an excision has been made in this way:

Discomfort you (my Lord) it nothing must:
For womens Feare and Love, holds quantitie,

Modern editors as a rule follow the F. as regards this excision, but it is quite clear that the F. corrector has here attempted to set the Q. text right on his own responsibility. Of course, the Q. printer has after l. 176 *bis* omitted a line, which we shall try to restore in our reconstructed text. In ninety-nine cases out of a hundred, it is sheer folly to go about to restore a whole line that has got lost, but in this special case the logic of the context is so cogent, that we think ourselves justified in making the attempt here by way of exception to an almost universal rule.

In the Q. S. the passage reads as follows:

*Duke* Full fortie yeares are past, their date is gone,
Since happy time ioyn'd both our hearts as one:
And now the blood that fill'd my youthfull veines,
Ruunes weakely in their pipes, and all the straines
Of musicke, which whilome pleasde mine eare,
Is now a burthen that Age cannot beare:
And therefore sweete Nature must pay his due,
To heaven must I, and leave the earth with you.
*Dutchesse* O say not so, lest that you kill my heart,
When death takes you, let life from me depart.
*Duke* Content thy selfe, when ended is my date,
Thou maist (perchance) have a more noble mate,
More wise, more youthfull, and one.
*Dutchesse* O speake no more, for then I am accurst,
None weds the second, but she kils the first:

From these two versions we arrive at the following result:

*P. Queen.* Full thirty years are past, their date is gone,
Since happy time join'd both our hearts as one.
*P. King.* Full thirty times hath Phœbus' cart gone round
Neptune's salt wash and Tellus' orbed ground,
And thirty dozen moons with borrow'd sheen

About the world have times twelve thirties been,
Since love our hearts and Hymen did our hands
Unite commutual in most sacred bands.
*P. Queen.* So many journeys may the sun and moon
Make us again count o'r ere love be done!
But, woe is me, you are so sick of late,
So far from cheer and from your former state,
That I distrust you. Yet, though I distrust,
Discomfort you, my lord, it nothing must;
For women fear too much; e'n as they love,
*By fear their love, by love their fear they prove;*
And women's fear and love hold quantity
Ei'r none, in nei'r ought, or 'n extremity
Now, what my love is, proof hath made you know,
And as my love is siz'd, my fear is so.
Where love is great, the littlest doubts are fear;
Where little fears grow great, great love grows there.
*P. King.* Faith, I must leave thee, love, and shortly too:
My op'rant pow'rs their functions leave to do,
And now the blood that fill'd my youthful veins
Runs weakly in their pipes; and all the strains
Of music, the which whilome pleas'd mine ear,
Is now a burden that mine age can't bear,
And therefore sweet nature [1] must pay his due:
To heav' must I, and leave the earth with you.
*P. Queen.* O, say not so, lest that you kill my heart.
When death takes you, let life from me depart!
*P. King.* Content thyself. When ended is my date,
Thou mayst, perchance, have a more noble mate;
And thou shalt live in this fair world behind,
Honour'd, belov'd; and, haply, one as kind
For husband shalt thou .....
*P. Queen.* O, confound the rest!
Such love must needs be treason in my breast.
In second husband let me be accurst!
None wed the second, but who kill'd the first.

—

Looke where he goes, even now out at the portall. *Exit Ghost.*
*Ger.* This is the very coynage of your braine,
This bodilesse creation extacie is very cunning in.
*Ham.* My pulse as yours doth temperatly keepe time.
iii, 4, 136—140. Q.

The Folio reads here:

Looke where he goes even now out at the Portall. *Exit.*
*Qu.* This is the very coynage of your Braine,
This bodilesse Creation extasie is very cunning in.
*Ham.* Extasie?
My Pulse as yours doth temperately keepe time,

And the Q. S. has:

---

[1] Old accentuation on the second syllable.

See how he steales away out of the Portall,
Looke, there he goes. *exit ghost.*
*Queene* Alas, it is the weakenesse of thy braine,
Which makes thy tongue to blazon thy hearts griefe:
But as I have a soule, I sweare by heaven,
I never knew of this most horride murder:
But Hamlet, this is onely fantasie,
And for my love forget these idle fits.
*Ham.* Idle, no mother, my pulse doth beate like yours,

The blank verse of the Q. text is corrupt, and cannot be set right by line-shifting. This is also the case with the Folio text; from the first it is quite clear that in this place the F. is again a poor reprint of the Q., and that the F. editor or corrector must have interpolated "Extasie?" The genuine text must have been as follows:

Look, where he goes, e'n now, out at the portal!
[*Exit Ghost.*
*Queen.* This is the very coinage of your brain!
This bodiless creation 's ecstasy,
Which makes thy tongue to blazon thy heart's grief!
But, as I have a soul, I swear by God,
I never knew of this most horrid murder.
But, Hamlet, this is only ecstasy,
And, for my love, forget these idle fits.
*Ham.* My pulse, as yours, doth temp'rately keep time,

The actor substituted *fantasy* for *ecstasy*. The context requires the sense "this is mere madness", and "idle" of course also means "mad".

We take the Q. text to have arisen in the manner following: In the last restored passage we have seen that we had to do with a case resembling scene 6 of the second act of R. & J., though less marked than the latter. The Q. of Hamlet must therefore also be looked upon as a partial reprint of the Q. S., as indeed various other passages equally go to prove. In the case now before us, the Q. printer also set in type the "blue-pencilled" passages of the MS. only, and quite forgot to consult the Q. S., so that he printed:

This bodilesse creations extacie
*Ham.* My pulse as yours doth temperatly keepe time.

The corrector could make nothing of the first of these two lines, struck out the *s* of "creations" and inserted after *extacie*: "is very cunning in".

But we must not go on multiplying examples. One more instance we would beg leave to add for the purpose of discussing a small matter of an altogether different nature. For briefness' sake, we give the text directly as we think it must run:

And tell you what I know.
*King.* Thanks, dear my lord.
[*Exit Polonius.*
O, that this wet that falls upon my face,
Would wash the crime clear from my conscïence!
When I look up to heav', I see my trespass.
The earth doth still cry out upon my fact,
"Pay me the murder of a bro'r and king [1],
"And the adult'rous fault you [2] have committed!"
O, these are sins that are unpardonable!
Why, say thy sins were blacker than is jet,
Yet may contrition make them white [3] as snow.
Ay, but still to persever in a sin,
It is an act gainst th' universal power.
Most wretched man, stoop, bend thee to thy pray'r,
Ask grace of heav' to keep thee from despair. [*He kneels.*]
O, my offence is rank, it smells to heaven;
It hath the primal eldest curse upon 't.
A brother's murderer! [4] [*He rises.*] Pray can I not,
iii, 3, 35—38. (Globe numbering.)

The 13 lines 36—48 (according to our numbering) are found in the Q. S. only. And how strikingly they lead up to the King's "Pray can I not".

Dr. F. J. Furnivall (page xii, preface to the facsimile of the Q. S. Hamlet) says: "When the Quarto lines only differ partly from the Globe ones, they are daggerd; when they are in the Quarto only, they are starrd" [Quarto means our Q. S. here].

Now Dr. Furnivall has not "starrd" all the lines 36—48 of this passage, but only 36, 39, 41, 43, 46 and 48 (according to our numbering). According to his marking, therefore, the other lines differ only partly from certain Globe ones; so that

Line 37 (our numbering) "only differs partly" from line 46 (Globe numbering.)
" 38 " " " " " " " " 50 " "
" 40 " " " " " " " " 37—52 " "

[1] The Q. S. has: *a brother and a king*,
[2] Q. S.: *I* instead of *you*
[3] Q. S.: *make them as white*
[4] Q. and F. have: *murther*

Line 42 (our numbering) "only differs partly" from line 51—52 (Globe numbering.)
" 44 " " " " " " " " 46 " "
" 45 " " " " " " " " 53—54 " "
" 47 " " " " " " " " 70 " "

On a comparison of l. 37 with l. 46 of the Globe edition we find that the two lines have only the word *wash* in common; on comparing l. 38 with l. 50 (Globe ed.), it appears that the two lines have only the verb *to look up* in common; in l. 38 with the meaning "to look upwards", in l. 50 in the sense of "to take courage"; a comparison of the other lines we may safely leave to the reader. We only wished to give a characteristic specimen of Dr. Furnivall's mode of editing a Quarto facsimile. *Caveat studiosus!*

And we would ask what value can be attached to an argument by Dr. Furnivall (in the preface to the facsimile of the Q. of Hamlet) in favour of the first-sketch theory, when we find this gentleman unable to decide whether a line in the Q. S. "only differs partly" from a line in the Q., or is a different line altogether expressing a quite different idea. If Dr. Furnivall cannot estimate the value of words and phrases, we cannot attach any weight to his personal opinions respecting alleged differences in the characters of the same persons in the Q. S. and the Q. of Hamlet. These alleged differences are of course fully accounted for by the different omissions in the two versions, and by a few small corruptions in the Q. S. But the humour of the whole matter is that, like many other Victorian Shakespeare critics, Dr. Furnivall by the aid of æsthetic criticism of a certain kind, and by branding his opponents as "brain-destitutes and want-wits", fancies himself able to decide what only a careful and painstaking criticism of the text of the different versions is competent to determine.

It is not the most enviable part of our task that, prompted by duty and by the love of truth, we have to say in plain terms what we think of the present state of Shakespearian textual criticism. So long as the Victorian Shakespearians, among whom in the first place we count the Cambridge Editors and the president of the New "Shakspere" Society, are held to rank with the great Shakespeare authorities, there is not the least chance for sounder views respecting

the text of Shakespeare to obtain a hearing. In a few cases in which our path necessarily crossed theirs, we have therefore considered it one of our first duties in measured terms to show up their Victorian ignorance, and this was the more painful a duty as every Shakespeare student is under great obligations to these gentlemen. So long as Mr. Howard Furness's New Variorum edition is unfinished, the Cambridge Edition, with all its imperfections on its head, supplies a want which no other edition can fill up. And no less indispensable are the Facsimiles of the Quartos which we mainly owe to Dr. Furnivall.

If to these books we add a facsimile of the Folio, the verbatim and literatim reprints of the works of Shakespeare's contemporaries (for which we are indebted to the Spenser Society and others), not forgetting Alexander Schmidt's Shakespeare Lexicon, which, especially as a concordance, is calculated to render inestimable services, we have mentioned the chief works that in our day enable every one to make a critical study of Shakespeare's plays and poems.

A score of years ago such a study was possible only to the favoured few, mainly the different editors of Shakespeare, who could make use of the Shakespearian treasures preserved with jealous care in various libraries, but now become common property by the publication of the facsimiles.

These editors set to work without a thorough preliminary study of their subject.

No editor has up to now thought it worth his while to make a full and close study of Elizabethan prosody.

No editor has thought it his duty to come to a definite conclusion as to the rationale of the mistakes he discovered in the old texts.

No editor has attempted to realise to himself the mutual relation between the various versions out of which he constructed his text, and the precise value to be attached to each of these versions. The notions respecting these points, as entertained by many modern editors, closely border on sheer absurdity.

The work which they left undone, could no longer be neglected with impunity.

We have undertaken this indispensably necessary intro-

ductory labour, as a homage to the greatest dramatic genius the world has known.

> Time's glory is

Shakespeare has said

> To blot old books and alter their contents.
> *Lucr.* 948.

Of this glory we have had more than enough! May it now be Time's turn to achieve that other glory:

> To unmask falsehood and bring truth to light,
> To wake the morn and sentinel the night!
> *Lucr.* 940 & 942.

# CORRECTIONS.

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Page | 8, | line | 14 | from top, | for | well-kown | read | well-known |
| „ | 19 | „ | 8 | „ bottom, | „ | It *Ci.* | „ | If *Ci.* |
| „ | 54 | „ | 10 | „ top, | „ | ye | „ | y^e^ |
| „ | „ | „ | 1 | „ bottom, | „ | Amoretii | „ | Amoretti |
| „ | 61 | „ | 1 | „ top, | „ | dappert | „ | dappart |
| „ | „ | „ | 2 | „ „ | „ | 32, 5. | „ | 32, 5. R. S. S. |
| „ | 62 | „ | 21 | „ „ | „ | Dicharged | „ | Discharged |
| „ | 82 | „ | 6 | „ bottom, | „ | Whiter | „ | Whither |
| „ | „ | „ | 2 | „ „ | „ | end | „ | and |
| „ | 116 | „ | 28 | „ „ | „ | K. S. S. | „ | R. S. S. |
| „ | 148 | „ | 15 | „ top, | „ | *(wha(t)* | „ | *wha(t)* |

„ 152. We find we were wrong in stating that "*Your* as the second word in combinations of this class, would seem not to occur in Shakespeare". See, for instance, p. 324, Tp. i, 1, 34 (our numbering); and p. 344, II H 4. v, 1, 44 (our numbering).

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Page | 172, | line | 14 | from top, | for | case? | read | case?" |
| „ | 209 | „ | 2 | „ bottom, | „ | line, as it | „ | lines, as it |
| „ | 238 | „ | 5 | „ top: | | | | |

In Ponente con esse era tornato,

has been misplaced, since it requires inversion of the first, the second, and the fourth accent. The following line, however,

Muto restava, mi cred' io, se quella

i, 66, 7.

meets the requirements of the case: it shows inversion of the first and the fourth accent, without the second inversion being preceded by a verse-pause.

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Page | 258, | line | 8 | from top, | for | 291 | read | 290 |
| „ | „ | „ | 9 | „ „ | „ | nine | „ | ten |
| „ | „ | „ | 15 | „ „ | „ | 56 lines (nearly 19 %) | „ | 59 lines (nearly 20 %) |
| „ | „ | „ | 17 | „ „ | „ | 40, 44, | „ | 40, 43, 44, |
| „ | „ | „ | 18 | „ „ | „ | 139, 149, | „ | 139, 142, 149, |

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Page | 258, | line | 19 | from | top, | for | 222, 224, 229, | read | 221, 222, 224, 229, 233, 234, |
| „ | „ | „ | 20 | „ | „ | „ | 291; | „ | 290; |
| „ | „ | „ | 16 | „ | bottom, | „ | 91, 143, | „ | 91, 116, 143, |
| „ | „ | „ | „ | „ | „ | „ | 276, 287. | „ | 286. |
| „ | „ | „ | 15 | „ | „ | „ | 55, 127, | „ | 55, 108, 127, |
| „ | „ | „ | 14 | „ | „ | „ | 177, 184, 242, | „ | 177, 242, |
| „ | „ | „ | 12 | „ | „ | „ | three lines: 124, 208, 212. | „ | one line: 208. |
| „ | „ | „ | 10 | „ | „ | „ | four lines: 157, 200, | „ | three lines: 200, |
| „ | 267 | „ | 15 | „ | „ | „ | 18,7 | „ | 19,7 |
| „ | „ | „ | „ | „ | „ | „ | 1 \| 1,3 | „ | 03, \| 1 |
| „ | 278 | „ | 10 | „ | top, | „ | *regards* | „ | *regard* |
| „ | 285 | „ | 18 | „ | bottom, | „ | Miss-spellings | „ | Misspellings |
| „ | 289 | „ | 8 | „ | „ | „ | he | „ | the |
| „ | 304 | „ | 6 | „ | top, | „ | enought | „ | enough |
| „ | 310 | „ | 19 | „ | „ | „ | at all. | „ | at all? |
| „ | 327 | „ | 15 | „ | bottom, | „ | versions of | „ | version of |
| „ | 364 | „ | 19 | „ | top, | „ | *t'is* | „ | *'t is* |
| „ | 386 | „ | 3 | „ | „ | „ | Q., | „ | F., |

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The sad muddle on p. 258 is quite exceptional, and due to a complication of untoward circumstances. As regards the rest of the book, all the references and quotations have been carefully verified, except in the case of a few quotations from books in the British Museum.

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